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**ONLY THEATRICAL NEWSPAPER ON THE PACIFIC COAST**

# INSIDE PACS

## *Of Stage and Screen*

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No. 4

# MEETING HELD ON NEW FILM CONTRACT; REPORT PROGRESS

## LOWERING OF COSTS WOULD BOOST LEGIT

An effort is being made by many of the astute show observers to determine exactly what is the cause of the general failure of shows to make money in the legitimate field. Aside from the Duffy theatres, all of the houses have generally found it tough sledding during the past year.

Some ascribe it to the bad shows, but all of the losing shows have not been bad and some of them went into the red despite the fact that business seemed to be flourishing.

It is just a matter of arithmetic, say some of those who have dropped rolls of various proportions in the game. Primarily, all houses are charging too much rent, the consensus of opinion says. The basis of rental for theatres was at one time based upon the seating capacity, that is, a fixed price per seat per month established the rent. Then came the boom and rents went soaring so that the general price of \$1.50 per seat for a well located theatre jumped up to \$5 and \$6 a seat and then some.

An ordinary house like the Hollywood Music Box, with a seating capacity of less than a thousand, asks something like \$4000 a month rental. Four or five dollars a seat per month is considered nominal by the landlords. When the overhead of operating the house is considered—the advertising, light, heat, license, taxes, janitor services, wear and tear on furnishings, and incidentals, not to mention the show, the stage hands and the orchestra—it can readily be understood that, regardless of the type of show, the net will hover close to \$2000 per week, and from that to almost anything, depending upon the type of show and the quality of the performers.

### \$5000 a Week Profitless

So a show doing an average business of \$5000 is not making any money and in order to get the profitable weeks it is necessary to put on shows the cost of which is a great gamble.

However, good shows properly presented will make money, as is evidenced by the past fifteen winning weeks of the Duffy houses. But one show at the El Capitan movie last year, according to Henry Duffy, only two of them fell behind at the Playhouse, and (Continued on Page 5)



**TED REICARD AND CHRISTEL LE VINE**

**Musical Comedy Favorites**

Featured this week at Loew's State, Los Angeles.  
 Fanchon and Marco's "Trees" Idea

## MAJOR CHANGE IS LIMIT ON HOURS PER WK

The long-heralded new standard contract for picture players was understood to be "hot" this week.

While semi-official sources declared it to be still in the "formative" stage, a meeting of framers of the new document was held at the Roosevelt Hotel Tuesday night at the supper hour, and reports emanating therefrom were that "progress had been made."

Principal feature of the proposed new contract, it is reported, is a limitation of the hours of work per week for freelance players, with provisions for overtime where other work shall be required. It is also rumored that the "on or about" clause of the present contract is given a definite restriction in the new instrument, with the date of pay forced to start within 48 hours of the day named. Various other minor clauses, many, it is said, borrowed from the contract advocated by Equity at the time of the Equity strike last summer, are also incorporated.

First reports of the proposed new contract came immediately following collapse of the Equity strike. Almost immediately proposals were made that a new contract granting many of the Equity demands should be written, both to lessen the bitterness which threatened for a time following the strike and also to prevent any possible recurrence. When the report got limited about that the plans were being made, the proposition was allowed to cool off, all sources connected therewith stating that they knew nothing about it.

The proposed new contract is generally called a new "Academy contract," but it is actually being framed by representatives of the producers association and of the actors, the latter being drawn both from among those known as the "loyalists" during the strike and those who were with Equity.

## RADIO PICTURES WILL INCREASE COLOR USE

Color is slated to play a bigger part in the Radio Pictures program this year than last in line with the general trend toward color. Estimate is that big pictures will be up to one-half made in color, as compared to approximately one-third in color during 1929.

## REPORT EQUITABLE TO BUY TEC-ART STUDIOS

A report which was not confirmed states that Equitable, the producing organization for the newly formed Motion Picture Congress, is negotiating to purchase the Tec-Art studios. The report said the new company also planned to purchase the Winter Garden ice skating rink nearby with the object of converting it into an additional sound stage.

## MACKLIN MEGLEY IS DIRECTOR AT RADIO

MacKlin M. Megley, for five years general manager of the RKO vaudeville production department, has signed a contract to assist in stage direction of Radio Pictures. His first assignment will probably be on a musical show soon to go into production.

**YOU WILL SEE IT IN FACTS**



## ROAD-SHOWS AND THE REASON FOR THE FLOP



As "Tecalero"

As the "Ship Captain"

## Bud Averill

Who is appearing in "Oh, Susanna" at the Mayan Theatre, Los Angeles, displays his versatility in two distinct characterizations, "Tecalero," a Spanish grannie, and the "Ship Captain" of the Sacramento packet, both in the same production. His vocal rendition of a "Vengeance Cakel" is one of the highlights of the finale of the first act. Prior to his engagement at the Mayan, Averill has appeared on the R-K-O Circuit and in the Fox West Coast theatres as the "Singing Paul Whiteman," where he has won the plaudits of press and public with his rich baritone voice.

## 'SUSANNA' CONTINUES TO BE LEADER IN LEGIT GROSSES

"Oh Susanna" is maintaining its high powered stride at the Mayan, leading once more with \$17,100. This once deserves its success for it has been conscientiously produced and consistently improved. "Clave Souris" also has done well, also attracted a splendid week's box-office, gathering \$15,000 for its first week. As it is musical in character its fine takings may be accredited to some extent to the popular demand for shows of this type.

The three Duffy houses also

held up very nicely with perhaps three of the best plays they have offered simultaneously. At the El Capitan, "The Boozers" got \$8,900. It will remain until February 1. On Sunday, February 2, Mary Boland comes to the house in "Ladies of the Jury."

At the President Henry Duffy and Dale Winter in "The Cat and the Canary" are keeping up a fine average, getting \$5,800 for their second week. This house is making changes on February 2, Kolb and Bill being the next attraction in "The Belasco has "Journey End" drawing fair houses during its initial week.

The Hollywood Music Box opens next week with "And So to Bed," the first of the Civic Repertory theatre's series.

Other houses are dark. The Hollywood Music Box opens next week with "And So to Bed," the first of the Civic Repertory theatre's series.

## TECHNICAL DIRECTOR IN DEATH FALL IN N. W.

SEATTLE, Jan. 23.—John A. Dewey, formerly a Hollywood motion picture technical director, fell to his death from the tenth floor of the Savoy hotel. His body landed on the mezzanine floor of the hotel court.

Dewey's wife, Margaret, told police her husband had been drinking heavily and had gone to open the window before retiring. Although she did not see him fall, she said she believed he had lost his balance. The body was taken to the Bonny-Watson Mortuary of the hotel court to Burien, N. Y., where his parents live.

## JOAN ARTELL ILL

Joan Artell, coloratura prima donna, whose work as a piano and violin soloist and singer has been in frequent demand at the studios, was stricken with an acute appendicitis attack last week and taken to the French hospital where she was operated upon. She is recovering satisfactorily.

## NEW FOX HOUSE

Announcements were made this week by the Fox West Coast Theatres of another new house to be added to that chain on West Pine boulevard, near Robinson boulevard.

## FRANKLIN BACK

Harold B. Franklin, president of the Fox West Coast Theatres, is leaving this week from a flying trip East.

VANCOUVER, Jan. 23.—The

road-show season which opened with more bookings at the Vancouver than for many seasons heretofore has turned out a decided flop. The companies which did come in, with few exceptions, played to heart-breaking business, while the majority cancelled, among them being "Rio Rita," "Blossom Time," "Clave Souris," "Porgie," "Tommy Menon, English musical comedy star and his Company, Capt. Plunkett's "Dumbbells" and a dozen others. The last road attraction in at the Vancouver is the "Columbia and Opera Co.," the last part of February. The Maurice Colbourne Co. in "Forward March" comes to play a return engagement the week of January 20. The stage crowd of musicians have been given their notice and the house will be dark with the exception of local rentals and bookings, which are fairly numerous for the balance of the winter months.

This is the first season since the war that Capt. Plunkett's "Dumbbells," a soldier revue which last season added a line of girls, has not made its annual coast to coast tour of Canada. Capt. Plunkett spent \$18,000 on his production this season. He has been called "Come Eleven." After playing the legit houses in eastern Canada, they closed in Toronto.

George Guerrette, business manager for Plunkett, came west in advance of Gordon McLeod's English Co. and is now spending the winter in California. He states there is a possibility of the "Dumbbells" coming to the coast in the early spring, if conditions improve, and playing from west to east.

## LE MAIRE DIES NEW YORK STROKE

George LeMaire, who has been getting and acting in a series of comedies for Pathe, made in the eastern studios in New York, dropped dead in his office Monday night this week from heart trouble, according to advices received here. At the time of LeMaire's death, B. D. Nowell, president of Pathe, was drafting a wire to him instructing him to move production of the comedy series from New York to Hollywood.

The westward move of the comedy study making will not be affected by LeMaire's death, as when his successor will be named has not been decided the middle of this week.

## 'BAMBINA' OPENING

"Bambina," the locally produced musical comedy which opened recently at San Francisco, is booked to follow "Oh Susanna" at the Mayan, opening Feb. 3.

## Uncle Carl Is Host on 63rd Birthday

Uncle Carl of Universal celebrated his sixty-third birthday last Saturday and the event was celebrated by a party at his home in Hollywood to which 19 intimate friends came.

Laemmle founded Universal City in 1915 and has presided over its destinies ever since. Last year he turned over the management of the studio to his son, Carl Jr., when he was then in his majority.

Guests at the party were Junior, Stanley Bergman, his son, a lawyer; John Tippett, Moe Mark, Sam Behrendt, Ben Strauss, Julius Brenner, Al Green, George Gore, Mike Gore, Clarence Mayer, Robert Klein, Samuel Von Ronkel, and a host of other friends.

Fleckles, Felix Schiff, King Charles Fleckles, King Charney, M. L. Fleckles, and Felix Schiff and Joseph Rosenfeld.

## Themie Change Due

If the Hollywood producers would attend regular picture showings with conscientious frequency they would discover one very definite trend of the times, and that is that the interpolated song-and-dance numbers are becoming extremely obnoxious to audiences in the metropolitan centers.

It happens now at picture after picture that a sigh of resignation goes up simultaneously with the opening bars of a number, in which the spectators know only too well presaged the length of footage dedicated to nothing more interesting than a second rate song delivered by a second rate singer and followed by a typical ensemble doing steps which have been old stuff to audiences in the metropolitan centers. Not only this, but the number suddenly jerks the audience out of whatever interest the story has worked up, and when the story starts again the feel of the house is cold. It takes many scenes before the audience is again lost in the romance, and sometimes the story interest is definitely gone forever. Favorable word-of-mouth is lost, and the boxoffice figures are far under what they might have been.

The eagerness with which producers rushed into the 100 per cent theme song racket is easily understandable. The first ones went over big—"Weary Aliver," "Tonic," etc.—and Hollywood decided that the public must have its themes. Maybe so then, but certainly not so now. The talking pictures have settled down to a comparative normalcy, and the introduction of theme songs into certain of the recent pictures has been as ridiculous as would be the case were the legit producers suddenly to write themes into all their product. Imagine the effect should the characters of "Strangers in the Night" suddenly be changed to them sang "You May Be the Sweetest of Somebody Else But You're Just My Interlude," or if the m. e. of "The Front Page" had been changed to a line of "My Watch on a Sandy Beach." But in the movies they do it.

The producers should heed the storm signals. Operettas, yes, musical comedies, yes; but the hybrids of story with an interrupting, theme song, no. The public is concerned. And one of these days the producers who don't see the signals will have on their hands a whole lot of footage dedicated to songs and dances that the exhibs don't want.

## WARNERS' HOUSES BOTH BIG IN OFF PICTURE HOUSE WEEK

In a generally off week in picture house business, Warner Bros. continued its big boxoffice record in its second week at the downtown house, taking \$11,000 for the period. Queues, which were the order of the day during the first week, still continue to be a modified degree, and the picture looked good for a couple more weeks.

Out in Hollywood, the Warners found further cause for rejoicing in First National's "Sally," with Marilyn Miller, a \$10,000 week, starting. The first week took in \$31,100, which presaged for it a lead run but one not as essential as that for "Show of Shows."

Both of these takings more than doubled the average for their respective spots.

Gloria Swanson's first talkie, "The Trespasser," came to Hollywood at the Egyptian to write

## NAME EDDIE HITCHCOCK PAR. PUBLICITY CHIEF

NEW YORK, Jan. 23.—Eddie Hitchcock, known as "Double Truck Eddie" on the account of the way in which he used to crash the news, said papers which reported that he had been named as publicity director for the Paramount house, the Paramount here, since leaving the coast several months ago for a publicity post with the Fox New England theatre, said he has promised to act as sensational a publicity get-go on the east coast as he was on the west.

He was signed up to go abroad with Horace Heidt for a European tour, but he set for the coast at the last minute the Paramount people made their bid for him to head the Paramount publicity. The assignment was infatigable at once and Eddie is now encoined in his new position. The spot he has vacated with the Heidt aggregation was not filled.

## SAM FRIED BACK

Sam Fried has returned from New York with reports that conditions there in the entertainment world are terrible. Fried was stage manager for David Belasco last year.

## GORE HOUSE SOLD

The Savoy Theatre, formerly owned by Gore Brothers, has been sold over by the Consolidated Theatres.

one of the best figures for that house in many a day. Supported by Fanchon and Marco "Desert Idea," it crossed \$11,000.

The run houses were all on the down side of the slate, as they were all drew near the close of long showings.

In its ninth week at the Carthage Circle, Radio Pictures' "Rio Rita" Blanche Ingram, did not a good figure for the house but it is a good figure for a ninth week. Here, the Radio Pictures, Boles, Robert Woolsey and Bert Wheeler held the cast.

Fox's follow-up on "The Cockeyed World," "Hot for Paris," led to the moderate figure of \$6663 in its run at the Criterion. Victor McLaglen, Bill Brendon and Phil D'Orsay are the featured players. Big dollars were now on at this week. Here, the Radio Pictures, Boles, "Anna Christie" started a run. A good bet that it will smash all records at the theatre.

The U. A. picture, "Condemned," Ronald Colman and Ann Harding heading the cast, took the fourth week with \$4,000. The week at the Chinese, giving way to M-G-M's "The Rogue Song," with Laurence Tibbett the star.

William Haines held his clientele despite a week vehicle called "My Blunder," which was earning \$32,795, an average boxoffice, Loew's State. Fanchon and Marco "Mania Road" was in its third week, following the support of "Hollywood" starring Uric in "South Sea Story."

Paramount's "Seven Days" and "Cool" started a vehicle with Beryl Mercer the real star, did average at the Paramount theatre. It has produced a new film which is more artistic than boxoffice. Paramount's Chevalier played with the Paramount theatre, and for a good week for again climbing up into the bigger and better figures, Milburn and his singing organist, is the only in-wisdom entertainment there.

Orph. Ben Good "Hit the Deck," Radio Pictures film, found up nicely at the Orpheum, taking \$15,000 in its fourth week with Bob Hamilton, featured organist, adding in the William Boyd in a most pleasing Pathe picture, "His First Command," with a \$4,000 bill brought in \$18,000 to the RKO Theatre.

"The Taming of the Shrew," Mary Pickford-Douglas Fairbanks so-starring U. A. vehicle, held up to the tail gross of \$4000 in its last three days giving way to Norma Talmadge's first talkie, "New Dawn." Fox's "Romance of the Rio Grande" boosted up the Boulevard to the excellent figure of \$9680.

## MET. STUDIOS TO SPEED UP SHORTLY

Activity at the Metropolitan Studios is picking up. Sono-Art is engaged on stage, where George Grone is directing "The Great Dane" in a talker from the story by E. Rath, entitled "The Dark Chapter." Sono-Art will follow closely on the heels of this picture with Ruth, Boland, in her first talkie, "Reno."

Caddo is preparing "The Front Page" to go into production early in February.

James Cruze, Inc., is soon to get moving way filming a picture for Sono-Art release.

Halperin Brothers are preparing a sequel to their "Party Girl." Christie is getting things lined up for another two-reeler featuring Charlie Murray.

Confounding director of the Lloyd Hamilton talking comedies, is planning another two-reel comedy for educational.

Robert C. Bruce will do another of the outdoor talking scenes for Paramount soon.

## SILVERNAIL BACK

Clarke Silvernail, the "stormy petrel" of the Euphrates, has returned to Hollywood. He left several months ago to direct the picture for Inspiration "Hell Harbor," which was shot in Florida. While on location, Silvernail was taken ill and rushed to New York where he was incarcerated in the hospital. While Silvernail is still convalescent he feels able to return to the job of preparing a new picture for his firm.

## TO START ROCK SERIES

"She's a Wow!", the first two-reel comedy to be released by the newly organized Premier Pictures Corporation, of which Joe Rock is president, will have Gil Pratt as director. Production will start within a fortnight.



# FOX PICTURE BEST OF MONTH

## Month's Best in Pictures

### BEST PICTURE: 'ROMANCE OF THE RIO GRANDE'

Best performance: Warner Baxter in "Romance of the Rio Grande."  
 Best performance, opposite sex: Beryl Mercer in "Seven Days' Leave."  
 Best character performance (exclusive of Miss Mercer): Robert Edeson in "Romance of the Rio Grande."  
 Best heavy: Antonio Moreno in "Romance of the Rio Grande."  
 Best comedy: Jack Oakie in "Hit the Deck."  
 Best comedy, opposite sex: Nothing outstanding.  
 Best juvenile: Robert Montgomery in "Their Own Desire."  
 Best ingenue: June Clyde in "Tanned Legs."  
 Honorable mention for performances: Mona Maris, Antonio Moreno and Robert Edeson in "Romance of the Rio Grande"; J. C. Nugent in "Navy Blues"; Lila Lee, Conrad Nagel and Hugh Huntley in "Second Wife"; Ruth Chatterton and Clive Brook in "The Laughing Lady"; Gary Cooper in "Seven Days' Leave."  
 Best story: "Second Wife," from Fulton Oursler's stage play "All the King's Men"; "Seven Days' Leave," from J. M. Barrie's "The Old Lady Shows Her Medals."  
 Candidates for ten best pictures of the year: "Romance of the Rio Grande" (Fox); "Second Wife" (Radio Pictures); "Seven Days' Leave" (Paramount); "Show of Show" (Warner Brothers).

## CLOSING DUE 'OPEN SHOP' TRY

Sudden closing of the Actors' Theatre, formerly the Orange Grove on Grand Avenue, was this week disclosed as having been due to refusal of Equity to permit its members to work with non-union stage hands.

The venture was to a certain degree a co-operative proposition, the major members of the stock cast taking stock in part payment for their services. But the minor members were asked to continue with the stock-shift stage hands from among the members of the organization. Equity refused to permit stock-shift stage hands and its members left the cast. Upon which the house closed, and the Equity people were settled, and those who agreed to go in on the stock proposition made what arrangements they could in their own individual cases.

The house opened with regular union stage hands, but the time arose when salaries for them were not forthcoming and it was planned to continue with stock-shift stage hands from among the members of the organization. Equity refused to permit stock-shift stage hands and its members left the cast. Upon which the house closed, and the Equity people were settled, and those who agreed to go in on the stock proposition made what arrangements they could in their own individual cases.

## FOX UNIT FINDS COLD GOING ON LOCATION

SEATTLE, Jan. 23.—Wading through nearly three feet of snow, some of them for the first time in their lives, 55 members of a Fox Film Co. unit are "on location" in Mt. Rainier National park.

Joining from "hothouse" studios in California, where the temperature races near the 80 mark, the unit is headed by "Safety" cameramen down to zero at night, is somewhat of a change but the actors don't seem to mind it.  
 "The Girl Who Wasn't Wanted" is the picture being filmed on the mountain, and included in the cast are George O'Brien, Helen Chandler and Antonio Moreno.

## PAR READING SEVEN

Paramount is preparing seven pictures for early production. "The Benson Murder Case," to be directed by Frank Tuttle with an all-star cast; "The Light of Western Stars," starring Richard Arlen, to be directed by Otto Brower; "The Eastern Knight," starring Numbers, starring Charles "Buddy" Rogers, with Victor Scherzinger directing; "The Devil's Sunday," starring Nancy Carroll, directed by Edmund Goulding; "The Texan," an all-star cast, under the direction of John Cromwell; "The Return of F. Manchu," also with an all-star cast, under the direction of Victor Fleming; and an untitled, uncast and with no director assigned under the supervision of B. F. Zeidman.

## MOBBY CASE OUT

Curtis Mosby, owner of the Apex Night Club, got a break when his case for possession of two quarts of whiskey came up before Judge Curtis last week. The case had already been tried, resulting in a hung jury. He then one of the police officers who raided the club is dead and a fugitive, and the justice and so the case was dismissed.

## DUFFY DENIES RUMORS OF GIVING UP HOUSE

Rumors have been flying loose and careless about the financial condition of Henry Duffy and his policy. They have had him in all sorts of financial difficulties, offering his houses at a sacrifice, trying to borrow money, etc., and in view of this, a representative of this paper asked Henry Duffy as to his financial status and he got as comprehensive an answer as could be desired.

Henry Duffy has grown from a condition of almost straitened circumstances into almost millionaire proportions in less than five years. Not only is he affluent but he owns several of the theatres upon his chain in fee simple. In San Francisco, he not only owns the President Theatre but a large portion of the property adjoining, being one of the most valuable properties in the downtown district.

The rumor that he is trying to dispose of one of his local houses of true only in the sense that he has a price for any of his holdings and is willing to let go of the President or Hollywood Playhouse if any of the several bidders will meet his demands, but none of the Duffy houses is on the market.

## 'Head Man' Dispute in M & M Team

Moran and Mack, the two black crows, are now doing their act in the "Crazy" Theatre. They play one over Moran the latter alleges, by which Mack aspired to be head man of the act. He claims that Mack got him to sign an agreement whereby Mack was to be manager of the team. When he wanted the agreement cancelled, Mack refused and claims that he has received no money as compensation for signing the papers.

The petition states that Mack's name was used by the "Crazy" Theatre and Moran's name was George Searcy, which they changed to Moran and Mack. They joined hands in 1917 and later originated the act, "Two Black Crows," which became a sensation hit at a phonograph record a couple of years ago, and which formed the basis of the Paramount picture, "Why Bring That Up." They separated January 11, 1929.

Moran claims to prevent Mack from using the team name of Moran and Mack and also from using the name "Two Black Crows." Judge Hanby has issued a temporary injunction returnable January 30.

## FACE NEW CHARGE

Sam Landseman and Gene Lathrop, managers of a Main street girl show, have been charged with criminal contempt of court for allegedly advising Dixie Lee, one of their employees arrested upon an indentured show charge, to stay out of court. Several girls refused to obey the court order. The girls are Babe Perry, Johnnie Taber, Gary, Helen Martin and Myrtle Madison.

## THREE OTHERS ARE OUTSTANDING IN JANUARY RELEASES

Inside Facts last week discontinued its "Bests of the Week in Pictures" box, a feature which it carried through the last year. The feature was inaugurated at a time when many new angles were being tried in the talkies, and at that time therefore we considered it a feature which would aid in showing audience reaction to the various brand of films.

Now, however, with the lines of production much more definitely formed, it is felt that the box may frequently work an injustice. It has happened frequently that a comparatively weak picture could rate the best of the week, whereas if its release had been a week later, it would have rated anywhere in the running.

So we are changing the "Bests" box to a monthly feature, the first appearing in this issue.

## Pictures Reviewed

Reviewed during the month were the following feature pictures: "Hit the Deck," "Tanned Legs" and "Second Wife" (RKO); "Romance of the Rio Grande," "Hit the Deck" and "South Sea Rose" (Fox); "Glorifying the American Girl," "The Laughing Lady" and "Seven Days' Leave" (Paramount); "Oh Yeah" and "His First Command" (Pathé); "Navy Blues" and "Their Own Desire" (M-G-M); "Taming of the Shrew" and "New York Nights" (United Artists); "The Girl in the Saddle" (Tiffany); and "Show of Shows," Warner Brothers.

Of these pictures, Inside Facts gives first place to "Romance of the Rio Grande," a Fox picture directed by Alfred Santell and having Warner Baxter in a Mexican caballero role, thus making the picture somewhat like a sequel to "In Old Arizona." An excellent cast helped put this one in first place, with special mention for excellent performance due to Baxter, Mona Maris, Antonio Moreno and Robert Edeson.

Director Honor Bell, who particularly distinguished themselves during the month, was Alfred Santell for his "Romance of the Rio Grande," Fox.

Edward Wallace for his "Seven Days' Leave," Paramount.

John Adolfi for his "Show of Shows," Warner Brothers.

Alfred Santell for his "Second Wife," Radio Pictures.

Luther Reed also had an excellent performance in "Hit the Deck," Radio Pictures.

Pictures which signify less below standard program dimension were "Glorifying the American Girl"—Millard Webb, Paramount; "The Girl in the Saddle"—Alfred Wallace, Fox; "Navy Blues"—Clarence Brown, M-G-M.

Inside Facts' first "Best of the month" box is printed elsewhere on this page.

## COONS WITH PATHE

Maurice Coons, fictionist and playwright, arrived in Hollywood last week under contract to Pathe.

## Popular Pair At Loew's In 'Trees' Idea

Ted Reicard and Christel Le Vine, whose picture appears on the front page of this issue of Inside Facts, are being hailed as favorites of musical comedy, having appeared in such productions as "Sally," "Irene," "Geeing Up," "Student Prince," "Naughty Marietta," "Firefly," "No, No, Nanette," "Flower," and "Merry Widow."

Ted possesses not only good looks, but also a great voice plus some real personality and showmanship, while his partner, a cute blonde, with plenty of appeal, is the very versatile actress.

The pair are artists in their line of toe, tap and soft shoe dancing.



## The Young Smart Song Comedian HEADLINING ORPHEUM CIRCUIT

**Eddie Pardo**  
(Assisted by Blanche Latell)

In a Sophisticated Twentieth Century Vehicle  
Written by Himself

While at the Palace, New York, N. Y. Telegram said:  
"Pardo had them begging for more."  
Variety said: "He is sure fire."  
Zit's said: "Plenty of personality this boy."

Now at the  
**R. K. O. Theatre, Los Angeles**  
Week of January 23  
Los Angeles

## JED BUELL NOW HEAD OF SENNETT PUBLICITY

Jed Buell, former L. A. theatre manager, has taken office as chief of publicity at the Mack Sennett Studios.

Buell was manager of the Westlake Theatre, bringing it into prominence as the ace preview house of Southern California about a year and a half ago. He left this position to go with the Lacleme chain, and was with them until the houses were sold to Fox. He then went into the story business, his most notable sale being the story "Reno," to Sono-Art, which organization is now producing the picture with Ruth Roland doing a starring come-back in pictures, in it. The story is by Cornelius Vanderbilt.

## MAKING SONG SERIES

The Van Beuren Corporation is making a group of six "Song Sketches" to be released by Pathe. First three are entitled "Mandala," "The Trumpeter" and "Songs Our Mothers Used to Sing." Incidentally, "Mandala" was booked into the George M. Cohan Theatre in New York with the long run of "Hunting Tigers in India" and proved so successful the series is now held over with the run of "Blaze of Glory," a Sono Art production.

## HOYT NAMED TO POST

MARY O. Hoyt has been selected by George W. Stout, president of the newly formed Equitable Pictures Corporation as production manager for the new concern. Hoyt is in Hollywood working on plans for Equitable's production schedule, due to get under way within a few weeks. Equitable Pictures are for exclusive release by The Motion Picture Congress, Inc. and they are appearing this month in the "Trees Idea."

## LUCILLE LA VERNE OPENS AT VINE ST.

Lucille LaVerne is opening at the Vine Street Theatre Sunday in a production of "Sun Up," which she plays at the Mason and Eggen theatres here for a total of 27 weeks in 1927. Whether options on the reported lease will be renewed for future productions depends upon the success of "Sun Up," it is rumored, and also upon whether or not Miss LaVerne's portrayal of the stellar part which is one of the best things she has been, gets her a sufficiently enticing bid from the talkies.

"Sun Up" has a good record, besides the local runs having played three seasons in New York, and also runs in Paris and London. Grace Tryon, Miss LaVerne's daughter, will be in the supporting cast, which also will have Don Travis, Harry Willard, James Ryan, Arthur Turner, Foster, Ferdinand Rodriguez and Byron Shores. Miss LaVerne will stage direct.

## TO DIRECT HARRING

Russell Mack, director of the dialogue in "Rio Rita," and whose first picture, "Second Wife," made for Radio Pictures, is hailed by studio officials as showing excellent directorial ability, is to direct Ann Harding's next picture for Pathe. Several stories are under consideration, with tentative plans being made to start in a couple of weeks.

## TWO HOUSES WIRED

Symphony Theatre, Compton, Calif., and Lynwood Theatre in Lynwood, both owned by A. Hanson of the National Theatre Supply Company, are being wired with Western Electric equipment.







# THE LITTLE THEATRE

## Needs Development

The Little Theatres are apparently to be the savior of the legitimate drama. There was a time when every city had its own little theatre, and, perhaps, the motto of the day was frequently the case, both. From these schools of stagecraft sprang most of the talent that tops the stage of today.

With a change of play every week, an actor was given the opportunity to perfect himself in a variety of roles, and particularly to submerge himself in them. A few years ago it was a reflection upon a stock actor to have someone say "He's the same in everything." Today times are changing, and when an actor proves his fitness for a certain kind of part, he is never considered as eligible for any other kind.

This has seriously crippled the art of acting by eliminating the only place where actors can learn to act. Good parts make good actors and many kinds of parts make for versatility.

With the passing of the stocks, the little theatres, dramatic clubs and organizations which occasionally present plays have been the only source of supply unless one includes the dramatic schools.

These schools, however, with the old-fashioned technique of actors who have either failed or retired on account of lack of demand for their personal services, have incited into their pupils such faulty methods as to make managers look askance at their product regardless of other qualifications.

The practical opportunities which the little theatre affords should be considered a lot more important than the artistic performance that is given should be seen by a legit manager. This would enthrone the little theatre movement and bring a lot of interest into the work and the result would be the development of future talent at much less cost.

There also should be more light opera produced by these clubs as the incentive for the development of that all-important and rare art, the comic opera principle, which is now almost scarce. Opportunities for singers in the west are exceedingly few and far between and the chance for a student to attend a musical show—not to mention the opportunity to take a part in one—has for many months been practically nil.

## DICK TAKES WITH BRIDE; ALMOST MISS AT CHURCH

Dick L'Estrange, who embraces in the same person Count Strensch L'Estrange de Blackmere, the Duke of Shrewsbury, is about the marryingest man in Hollywood. Six times he has walked the third step and placed the noose around his neck. He knows his lines "I do" so well that he doesn't have to consult the manuscript any more. He takes his marriages so nonchalantly that he doesn't even have to look for the bride.

His Grace, His Highness or Sir

## POWER CO'S TEST NO TEST

(Continued from Page 1)

The President showed a profit on the year.

Opposed to this is the large losses of the Majestic, where two shows, the first and the last produced by Horton, were the only ones that did not fall into the red.

The Vine Street also had a losing season, but one of the shows playing to a profit; the Belasco is said to have had but two profitable shows during 1929; and the "Fingertown Playhouse," The Hollywood Music Box is said to have had but one winner in its history. Louis Macdonald's "Chicago" Costs Too High

By this it is evident that the cost of operation is too high. There should be a general lowering of the scale of costs on the part of all concerned. The cost should go down, advertising rates should be reduced in proportion to the possible cost of the show, playing to \$30,000 per week should pay a higher rate for their daily advertising than a show with no possible takings are but \$5000.

A general lowering of the overhead on the part of the landlords, and a smaller crew whenever possible. Putting the shoulder to the wheel on the part of everybody with the object of keeping the little theatres open continuously would in the long run be a wiser policy than making the business of producing plays prohibitive except for producers with bottomless purses and a disregard for losses.

Richard, as you will, has taken unto himself another spouse. Some men are fends for punishment, some are fends for love, and some while others are just simply simple. It is said that our friend Dick, the Duke of Shrewsbury, has had his first wedding. He has it tied now. Last Tuesday in accordance with previous announcements he decided to try, try again. He engaged a little church in Glendale for the ceremony, and, sure enough, at the hour appointed. Some of the boys desiring to witness the ceremony from afar stood upon the street and waited the wedding procession. Opposite the church a young lady was likewise standing on the same grand bend. She heard the boys conversing and let it be known to them that she was the bride's sister.

Promptly at 11, the bride, Miss Agnes Wamorn, arrived in a taxi promptly attended. The sister asked her if she had heard from Dick. She said No! and her face presently turned red. The sister bride joined the waiting throng. The minutes passed but no Dick. Eleven-thirty approached, and the bride announced it as the deadline. She would go home and call it off. Then someone had the bright idea to go in and ask the manager—er, minister if he had heard from the groom, and there they found Dick fretfully sitting in a pew, his six feet five trembling like an aspen in the wind. He had been waiting there since 9:30 and was almost too nervous to feel relieved.

Gunther Siegfried Richard Augustus Alexander von Strensch L'Estrange de Blackmere, Duke and Duchess of Shrewsbury, are honeymooning in a locale unknown.

### DRAMATIC SHORTS

Cal Core is preparing to make a series of six two reels with most of the local lead in Africa. This will be the first dramatic short series to be made with sound and dialogue. It is the individual dramatic shorts have been made formerly. He starts shooting February 10 at the Fox studios. The cast and director are not as yet signed.

### DUNCAN'S NEXT

Returning from a two months' vacation to the East, Vivian and Rosetta Duncan are in Hollywood to begin preparation on a new picture for Metro-Goldwyn-Mayer.

### RUSS PLAYS NEXT

Following "Jack Starr" at the Pasadena Community Playhouse, Gilmore Brown, the director, will stage "The Armorer" on Thursday, January 30. Gilmore Brown will head the cast of 50.

## PICTURES FOR LOCAL PRODUCTION FOR RELEASED CANCELLED

Production of "June Moon" at the Belasco has been postponed, because of considerable of a flurry among those seeking castings, has been postponed, and when it does open it will be with the Chicago company intact.

The play was originally slated to follow "Journey's End," the war play now current, and it was understood that it would be produced with a local cast if a local man could be found to play the lead. But this was changed and it is now planned to bring the Chicago company to the coast when it finishes its run in Chi.

Sam Harris, producer of the show in the east, is here at the present time, and will collaborate with Belasco in carrying on the bringing of the show here, it is stated.

## Readers' Views

Editor, Inside Facts, Rochester, N. Y., Los Angeles, Calif.

Dear A. H. F.—We all thought you were good until you reviewed this cluck "Show of Shows," What a "Show!" She sure laid an egg around these parts. It was a great picture, to end your house on. What a week here. Regards,

(Signed), JACK E. OLCUTT. \* \* \*

Editor, Inside Facts, Portland, Ore., Los Angeles, Calif.

Mighty glad to see you've started a radio page. It's a brand new entertainment, and that is sure worth of consideration. Where pictures and shows reach thousands and hundreds, respectively, radio reaches millions, and the people who are making car sounds and sundries are sought to get recognition for their services and how good they are, and when you get a real show like yours that really knows what it's all about it's a treat and I for one think it's great.

(Signed) A. W. WOOLWARD. \* \* \*

Editor, Inside Facts, Oakland, Calif., Los Angeles, Calif.

I see where somebody in your last issue thought that was a good feature where you had a list of how good everybody was in the picture. But what I don't understand is why you said Helen Chandler is "just another ingenu" without any particular weight. I saw her in "Salute" but in that one I thought she showed that she's really one of the best of the young girls in pictures and is mighty appealing. I agreed with you on most of the pictures, particularly Sally O'Neil and her squeaky voice, and Winnie Lighter, who gave me more laughs in "Gale" than any of the other girls I've had in a long time. And another favorite of mine is Jack Oakie.

(Signed) PAUL HOLLISS. \* \* \*

Editor, Inside Facts, Medford, Ore., Los Angeles, Calif.

I am glad to notice that you have been giving a lot of valuable space recently to radio people, and I think you are doing a great job. Nobody who could get anything else to do would take a job around a radio station. The radio business is growing because it is stimulated by manufacturers of radio sets who talk you into trying yourself in the business. I think the radio that's always going out of whack, just to hear somebody advertise a radio, is a foolish and costly, and some real estate subdivision. If they are not all amateurs they are all fools. I would like to see in a professional paper on them.

(Signed) F. CURTIS. \* \* \*

Editor, Inside Facts, Los Angeles, Calif.

I am glad to see your files of "INSIDE FACTS" for the past season, I wish to express my great appreciation, particularly for the helpful criticism of Mr. Louis B. Jacobs, and take this oppor-

# "SHOW OF SHOWS"

## Lack Firm Bases

A remark is attributed to a very prominent motion picture man to the effect that "the story is the least important part of the picture." While the dictum was sprung many years ago, it is still charged against the man as a flagrant error.

But either because the belief is still prevalent in Hollywood, or else because there is some truth in the oft-repeated wall of a shortage of talking picture material, an analysis of the past month's releases show that by far their weakest point was the story phases for the most part. The majority of the reviews, and one previewed, showed any discernment at all in the selection of the plot and its unfoldment. The two reviewed were "Romance of the Rio Grande," which, while the characterization and colorful atmosphere were its chief assets, nonetheless had a good story foundation; and "Seven Days' Leave," which also built gripping atmosphere and characterization on an unusual plot. The preview was "Second Wife," which was fundamentally a good story, well directed and acted.

It is more than a coincidence that, in looking over the lists to select the candidates for the ten best pictures of the year, the Inside Facts reviewers should name all of these three among four selected, the fourth being a straightaway revue tour of picture, Warner Brothers' "Show of Shows." It is a truism that a chain is no stronger than its weakest link, and it takes a superlative order of direction, seldom encountered, to make a good picture out of a story which is uninteresting and vague.

Inside Facts has stated that the day of the writer is here, and it still insists on the point even though the Hollywood producers are chasing after the writer, and the writer is stuffing which may be adapted after a fashion to screen presentation. The reading departments at the studios have long been more or less figureheads, their chief office being to sign off and record them in order that no plagiarisms suits may later be filed. Their "noes" have worked incalculable harm to the industry, and a potent cause of the picture being killed off by their indifference toward original creations.

The studio which first recognizes this and installs a reading department which will deal with a view to finding material rather than perfunctorily with a view to acquitting a routine duty, will profit immeasurably. If never before, now, at least, the story is the thing.

## WILBUR CUSHMAN TO OPEN AT L. B. WITH AUGMENTED CO.

Wilbur Cushman with his Own Record of Success in the management at the Strand Theatre, Long Beach, on February 2. This will mark the return of the Cushman company to California after an invasion of New Mexico, Montana and Texas where they rang up a record of successful business on consecutive run of over a year.

After a stay of over two years in the San Joaquin valley, Cushman moved into Albuquerque, N. M., where he played for 44 weeks, topping all records for the Kino Theatre in that city. The advent of the talkies forced a decision to move to Butte, Mont., but the operation of the houses in that section by the Fox circuit made it impossible for the producer to secure theatre in which to rotate his company. He then decided to take the lease of the Crawford Theatre in El Paso and was operating

there when the call came for him to move back into California.

Cushman has been looking for a company for the Long Beach engagement. Several new principals will be added to his present company roster and musical and novelty acts will be interpolated into the musical comedy production each week.

## MACLON SHOWN IN EXCELLENT OPENING

Opening the new Louis O. MacLellan-Lillian Albertson production, "The Legionnaire," at the Fox Monday night, was a brilliant affair which drew the most distinguished of the playgoers to both Los Angeles and Hollywood.

The play, which will be reviewed in Inside Facts next week, is a big start, indicating that these producers have got another big picture to show up the competition. It is all recorded that made with their last coast production, "The Deserter Song."

Many of the opinions expressed each week by Mr. Jacobs of the various plays presented in the legitimate theatres here in Los Angeles, should be of great value, not only to the theatre, but to the motion picture authors and producers of plays as well, for he not only gives his own independent opinion, but he also varies it as a constructive criticism as well, which, if acted upon, would always be beneficial to all concerned.

I feel it a great privilege to be one of your subscribers and we could hardly do without it.

(Signed) HARRY CLAY BLANEY.

CLEVELAND.—[The research laboratories of the National Carbon Company, Inc., here, claims perfection of a light source in the form of a special carbon arc which has 30 to 50 per cent greater light than the standard arc of that specific purpose. The perfection of these carbon arcs makes the exhibition of the new stereoscopic film a certainty and it will be only a matter of a few weeks before the picture will be shown in several New York theatres, the Cleveland excels state.

OPPOSITE MACLAGLEN

Mary MacLellan has been signed to play the feminine lead in the Fox picture, "On the Level," in which Victor MacLellan is the star. This is Miss MacLellan's suggestion. She is a former National. In her younger days she was a child star under the name of Mary Shilbaine.

PICTURE PAIR WED

Francis Marion, scenario writer and widow of Fred Thompson, western film hero, was married last night in Phoenix, Ariz., to George Williams Hill, motion picture director.

BAUDINE'S NEXT

William Baudine will film "At the Bottom of the Sea," a significant for First National. Loretta Young is to have the stellar role.



# INSIDE FACTS

*Of Stage and Screen*

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ARTHUR WM. GREEN Vice Pres. and Counsel  
WILLIAM C. OWENS Secretary and General Manager

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What's wrong with Hollywood? Where are the good old days of wild parties, Babylonian orgies, murders, suicides, scandals and the like? Gone, all gone like the snows of yesterday. Hollywood is now chemically pure and the industry has settled down to the humdrum existence of the steel mill or fabric center of New England.

Where once wild revelry rang out on the midnight air of hills, dales and canyons to the north of the boulevard, it is now serene and a late patrol of the former haunts of the untrammelled roisterers shows lights out and silence supreme.

The cause is accredited to the fact that the motion picture industry has become a business just like that of any other factory. The talkies have brought about a change, as the midnight oil must be burned in the study of lines and the midnight work at the studios has prevented the holding of parties.

Then again, just like any frontier, wildness is always associated with the early days of its existence before the coming of law and order. The pioneer days of Hollywood are over and the whole colony has settled down to work in the same manner. Then, too, there is the influence of the church. No district in Los Angeles has the number of churches that Hollywood has and perhaps no other city of equal size can show the same religious attendance. That and the fact that perhaps the coming of a foreign element of eruditeness and a passing of the wild western types has something to do with it. Whatever it may be, there is no gainsaying the fact that Hollywood has been tamed.

For many years the term "kike" has been used in referring to certain Jews, who have resented it as an insult, considering it an aspersion to be so referred to.

But no such aspersion is in the word, as its origin shows. The whole word "kikel" is Yiddish, meaning "circle." Many years ago it was customary for Jewish immigrants on landing to be signed up for certain kinds of labor at the steel works. The demand for this labor was great and as the Jews, mostly from Russia, arrived, they were asked to sign their names to the company's register.

But few of them could write their names and were asked to make their mark against their names on the book. This is usually done by making an "X." The Jews, being largely orthodox, refused to place a cross against their name for a presumed religious reason and, instead, described a circle or "kikel" as they called it.

On one occasion, an immigration officer was asked by a clerk, "How many 'kikes' have you?" merely contacting the word "kikel." The word stuck and there you have it.

## U. HAS AMBITIOUS LIST OF SHORTS

Universal is to start the new season in their short division by making 98 shorts and 63 in dialogue. A total of 265 short subjects will be the entire program with the program with the plans for the balance of the schedule not as yet announced.

The schedule includes 40 all-

## B.B.B. Says:

Plenty of laughs all week—Big crowds down town—The phone-wracking brethren turned loose a flock of new ones—EDDIE LAMBERT back from a P. & M. tour.

• • •

P. S.—The CELLAR is at Ocampo Street and Hollywood Boulevard... between Vine and California... the phone numbers are 61446 and 8982 and Hollywood 8183. The parking is free at the lot from the CELLAR and the CHEYERLE and the LAKE.

Thank You.

talking two-reel comedies, 26 one-reelers in sound, 26 silent one-reelers, 52 silent two-reelers, 12 two-reelers in the "Sporting Youth" series and five serials in sound.

Of the two-reel comedies, 10 have all-star casts, and 10 star Sydney Tami. The silent gags are 10 by Sid Saylor and 10 by Arthur Lake shorts.

Of the 52 one-reelers, 26 are Oswald Characteries, the rest are comedy reissues, silent only. Stars are Bert Roach, Slim Summerville and Ned and Edward. In the 52 silent westerns Joe Bonomo, Ted Carson, Jessie Sedgwick, Bobbie Nelson, Billy Sullivan and Edmund Cobb will appear.

The 12 two-reelers of the "Sporting Youth" series have a featured cast which includes Ann Clardy, Tom Carr, Sumner Getchell, John McVoy and Robert Foster.

The five serials are "Tarzan the Tiger," "The Jade Box," "The Lightning Express," "Terry of the Times" and another not yet announced. The last three mentioned will be in 10 episodes, while "Tarzan the Tiger" is a 15-episode serial.

There also will be 104 issues of the Universal Newspaper News-reel.

Bert Roach has been assigned to the important singing role of "Gus" in Warner Brothers' "Niagara Nights." Bert has an excellent singing voice.

## FILM ROW

### By GRACE MEREDITH

J. H. McIntyre, former Minneapolis exchange manager at Pathe, is expected here this week to be western division manager at the local office. He replaces Les Weir, who died about four weeks ago.

Les S. Dolliver of the Western Theatrical Supply Company, was here from San Francisco for a few days on a business trip.

Arthur Riddle of Prescott, Arizona, is building a new auditorium for dancing and talking pictures in his vicinity. Auditorium is being equipped by the National Theatrical Supply Company, here.

Thomas Cleary, auditor for the Pacific Coast exchanges for Fox Film Company, was here this week at the local exchange. Cleary makes his headquarters in New York.

Fox pictures which will be shown at Loew's State include "The Cockeyed World," to be shown the week of February 6; "Sky Hawk," February 13; and "Men Without Women," tentatively set for March 20.

Two new theatres supply and accessory local offices will open here on the new row soon. Continental Accessories, Inc., will open in the M-G-M Exchange building when they move into their new building about the first of February. William Glick will be here from New York to be in charge.

B. F. Shearer will also open a local office here within about six weeks with Frank Harris and A. Larsen in charge.

## NEW SOUND EQUIPMENT IS OFF TO GOOD START

New York introduction to the market of the new type G model sound reproducing equipment, recently put out by RCA Phonophone for theatres having small seating capacity, resulted in distribution to 42 theatres located in various sections of the country the first 10 days. Among the theatres in which the new model is being installed are: New Star at Amityville, Long Island; the Pilot Theatre, Winston-Salem, North Carolina; the Stratford Theatre, Stratford, Conn.; the Concord, Springfield, Ark.; Rialto, Ft. Smith, Ark.; Kinema, Escondido, Calif.; Isis, Lamar, Calif.; Palace, Atlanta, Ga.; DeKalb, Decatur, Ga.; Grand, Cicero, Ill.; Luna, Battle Creek, Ia.; Dickerson, Macon, Mo.; Rickerson, Okeesa, Mo.; Mary Lane, Marshall, Mo.; Melvin St. Louis, Mo.; Roosevelt, St. Louis, Mo.; Red Wing, St. Louis, Mo.; Otterand, Mendota, Neb.; Grandview, Brooklyn, N. Y.; Macintosh, Brooklyn, N. Y.; Harlem King, New York, N. Y.; Cameo, Schenectady, N. Y.; Strand, Watertown, N. Y.; Little Carnegie, New York, N. Y.; Luxor, Brooklyn, N. Y.; Palace, Saratoga Springs, N. Y.; Palace, Roxboro, N. C.; Alhambra, Cayahoga Falls, Ohio; Rex, Little Rock, Mecca, Ende, Okla.; University, Norman, Okla.; Auditorium, Manheim, Pa.; Broadway, Broadway, Pa.; Alhambra, Dallas, Texas; Rex, Bexar, Texas; Idle Hour, Petersburg, Va.; Fairchild, Norfolk, Va.; Broadway, Palmyra, N. J.; Princess, Sausalito, Calif.

## LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

ALLEN and Louise ALLEN, Narcissus BASSETT, Alice BIRD, and BUCK, Guy COLLINS, Harry DOWNING, Harv. C. EDWARDS, Chas. H. EMANUEL, GILBERT, Bobby GOODWIN, Babe LOCKHART, TRUE G. McDONALD, E. Jeanne MAFRA, The GAY, MASON, Marvel ARSONS, Ruth QUAKER CITY SAVILEY, J. SINGAPORE, Trombaours TAYLOR, Slim (Mike) TIFFANY, Owen

# TEL-A-PHONEY

by JAMES MADISON

Hello, Mack Sennett.  
Hello, James Madison.  
What do you tell a hokum comedian who is unsuited for the part cast for?  
You are not the tripe.

Hello, Henry L. Mencken.  
Hello, James Madison.  
What is the sacred animal of Hollywood?  
The sheep.

Hello, Lucille La Verne.  
Hello, James Madison.  
A little simile, please.  
"As old as a magazine in a dentist's office."

Hello, James Gleason.  
Hello, James Madison.  
Give me a good name for an eating place that caters to colored folk.  
"The Black Spot"

Hello, Wm. J. Organization for Prohibition Reform.  
Hello, James Madison.  
Why are you opposed to the present dry administration in California?  
Because the Wright law is the wrong law.

Hello, Norma Talmadge.  
KINGSTON JOINS STAFF OF EDWARDS' OFFICE

Gus Edwards, whose contract as director at M-G-M expires soon, has opened offices in the Hollywood Bank Building, under the name of Gus Edwards Enterprises, Ltd.

At Kingston, formerly press representative and trade paper man, has associated himself with the Edwards' staff.

The office is planning to handle all phases of theatrical enterprise, including personal representation for artists, writers and directors, and with a possibility that later Gus Edwards will produce musical comedies. Among other things Edwards plans to open a theatrical school.

Edwards will still be identified with the profession as a song writer, director and producer.

Kingston is general manager of the Enterprises, and will actively negotiate and superintend the workings of the office in Hollywood. A similar office will be opened in New York.

Due to the initial business coming into the offices, it is probable that they will be moved shortly to larger quarters.

MINSTREL PICTURE  
The "Grand Parade," a minstrel story picture, is due for early release by Pathe. A minstrel show is part of the film. Fred Scott and Helen Melveth are the leading roles.

WILBUR CUSHMAN'S OWN REVUE  
STRAND THEATRE, LONG BEACH, CALIF.  
WANTS—Chorus Girls (Mediums) with Specialties—Real Dancing Character Woman—Ingenu with Voice—Dancing Soubrer—Real Versatile Dance Team and Musical and Novelty Acts.

See WILBUR CUSHMAN  
At Above Theatre,  
Jan. 23 to 25 at 10 A. M.

Hello, James Madison.  
How would you typify a make-up salon?  
As an academy of applied art.

Hello, Congresswoman Florence Kahn.  
Hello, James Madison.  
Prohibition is ten years old.

Well, you see what happens when they let a ten-year-old child have a gun.

Hello, Al Smith.  
Hello, James Madison.  
Why do you consider yourself a lucky guy?

Just suppose the stock crash had occurred during my presidential administration.

Hello, Joe E. Brown.  
Hello, James Madison.  
Why were the Pullman people in such a huddle last week?

Because somebody suggested that they name one of their sleeping cars Kork.

Hello, William Randolph Hearst.

Hello, James Madison.  
Do the Coast Guard follow the dictates of fashion?

Yes, indeed; they are dressed to kill.

FIRST WESTERN TO START AT PATHE  
The first in Pathe's series of two-reel westerns is on the schedule to start this week.

Wallace Fox, who will supervise the entire series of six, is to direct the first one from an original story by him. It is entitled "Flame of the West," and will be the new style talkie western, to-wit, important musicals, plentiful comedy, etc. While casting was not completed the middle of the week, it was planned to use Mona Roca as the feminine lead. It was reported.

The other five of the series are in preparation now, and it is likely they will be shot at the rate of one a week.

LATHAM AT RKO  
Frederick G. Latham, long-time director of musical comedies and operettas, has been added to the RKO executive staff. Among the important musical comedies and operettas he directed were "Mile Modiste," "The Red Mill," "The Sim Princess," and "The Madcap Dance." Bul Dog Drummond, "The Three Wise Fools" and "The Lullaby" are among the dramatic productions Latham directed.



**Harold J. Bock**Manager  
PHONE DOUGLAS 2213**SAN FRANCISCO****KRESS BLDG.**935 Market St.,  
Office Suite 504**RAIN CUTS IN ON PICTURE  
HOUSE GROSSES; JOAN LEADS**

SAN FRANCISCO, Jan. 23.—Rain made things pretty dreary for local picture show crowds, the Fox getting the nicest intake of the lot, with Joan Crawford in "Untamed" (M-G-M), Fanchon and Marco's "Hot Dominos Idea" and Walt Roesser, m. c. grossing the nice figure of \$46,000.

**German-Talk  
Film, Chorus  
Does Big Biz**

SAN FRANCISCO, Jan. 23.—Cliff Work organized and presented an all-Teutonic show at the RKO Orpheum this week, making a play for the German population of this territory by offering the German talking version of "Broadway" on screen and a vocal chorus of 200 voices on stage.

The idea was great for business-getting, as all Teutonic organizations in the city were behind it.

**'BAD BABIES' CAST IS  
ARRESTED 3 TIMES**

SAN FRANCISCO, Jan. 23.—The long arm of the law swooped down on the Capitol Theatre and its show "Bad Babies," not once but thrice this week, arresting members of the cast and the producer, manager and director and carting them off to jail where they were released on \$10 bail each. A trial will be held at once to determine whether or not "Bad Babies" is unfit for the local leg stage.

Arrest of the troupe has not prevented the show from continuing, however, and at bigger business than in its first and mediocre week.

Those arrested three times were L. A. Arms, producer; David Cantor, manager; George Stern, director, and Mildred Van Dorn, new star of the show, who replaced Pauline Garon.

Pauline Garon had a break in escaping the raiders, having cut the show the day before the first arrests were made.

The show, which deals in an outspoken way with the wildness of the younger generation, also ran into purist wrath in its Los Angeles showing, but after some minor changes was allowed to finish out its run. It was considered a kick if San Francisco, which in former days prided itself on its Bohemian liberality, suddenly proves to be more sell-righteous than the somewhat farmed-out Southern California metropolis.

It is understood that the Equity bond covering the show provides that the show can be closed in case of arrests, but what action, if any, Equity will take in the matter had not been learned at press time.

"Hot For Paris" (Fox) and "International Idea" now in.

Third week of Fox's "Sunny Side Up" at Loew's was great, was nice at \$21,000 and is still there, with "Hallelujah" due soon.

Second week of Norma Talmadge in "New York Night" at Public's Granada drew in \$18,000, and Ruth Chatterton in "Part" "Laughing Lady" with the star making personal appearances on the opening day is okish now.

First National's "Sally" opened to \$22,500 at Public's California continues. St. Francis weaker and weaker with Maurice Chevalier in "Love Parade," doing \$9,500 on his fifth week—not what it was hoped to be.

First week of Universal's "Broadway" at the Orpheum grossed \$13,500, with "Love Comes Along" (Radio), starring Bebe Daniels due in this week. Fourth and final stanza of George Arliss in Warner Brothers' "Disraeli" at the Embassy drew in \$9,500, with "Show of Shows" (B. B.) currently big. Second and last week of Ted Lewis in "Is Everybody Happy" (W. B.) at the Davies olek at \$8,500 and "Skinner Steps Out" (U) now there.

With Universal's "Hell's Heroes" and a stage show, the Casino grabbed \$10,500. South Sea (Fox), is currently on the screen.

**JOINS WILBUR PLAYERS**

SAN FRANCISCO, Jan. 23.—May Robson sailed this week for Honolulu where she joins the Richard Wilbur stock company at the Liberty Theatre as guest artist. She returns here Feb. 27.

**INSTALL EQUIPMENT**

SAN FRANCISCO, Jan. 23.—Local offices of Pathe, managed by M. E. Cory, has installed talking equipment in its preview rooms.

**BIDS FOR NEW HOUSE**

OAKLAND, Jan. 23.—Warner Brothers has ordered bids taken for a \$750,000 house they will erect here, construction to start within 90 days. The site is at Broadway, Franklin and Twentieth streets, next to the Elks' Club.

**COMPLETE CAST**

With the signing of Virginia Sale, Allen Kearns and Selma Jackson, the cast of Richard Dix's second Radio Picture has been completed. Miss Sale is the sister of Chic Sale, famous stage star. Others in the cast are Lois Wilton, who plays opposite Dix; Rita La Roy, Renee Macready and Anthony Bushell. Mel Brown is director.

**ESTABROOK AT F. N.**

Howard Estabrook has been signed by First National for a special assignment. Estabrook is under contract to Paramount but has in recent months been loaned to Caddo, Pathe and Fox.

**On The Air  
Happenings**

SAN FRANCISCO, Jan. 23.—Under new contracts just issued him by the Shell Oil Co. for whom he broadcasts, Hugh Dobbie, better known as "Dobbie," this week becomes the country's highest salaried radio entertainer.

Over KPO and the N. B. C. network for the past four and a half years, Dobbie will continue with that chain for at least another three years at an approximate annual salary of \$75,000.

Dobbie was honor guest at a luncheon tendered him last week at the Whitcomb hotel by executives of Shell Oil, when Manager J. W. Laughlin of KPO, Don E. Gilman, coast head of radio, and E. H. Sanders, Shell executive, spoke, and extended their appreciation to Dobbie for his excellent work during the past years.

After a serious injury to his foot that kept him confined to his home for several weeks, Walter Behan has returned to the N. B. C. studios where he again swings his baton over the Vagabonds and Musical Musketeers.

Over the KTM Mike each night keeps the voice of Herb Sharplin, one of the studio's oldest employees in point of service, and who has built up an enviable reputation for himself. In addition to crooning times Sharplin accompanies himself at the piano and announces. And to top it all off he has to his credit several hundred numbers. "I Got a Misery" being among them.

Only his ability to sing a tune saved Dick Williamson from watching a stack of dishes the other day. Duff hurried briskly out of KYA for a hasty bite of lunch. In his rush he dropped his wallet. He ordered hangtown fries at 85 cents and discovered when pay-time came, he had only 35 cents. So to prove to the doubting that he really was at KYA he warbled a few bars from "Just One—That's All" and convinced her he would return with the needed four bits.

National Broadcasting Co. has been getting some nice returns from throughout the country on its Pacific Vagabonds program that features Jack Dean and the Pepper Maids along with Walt Behan's orchestra. A stack of wires and telegrams from all over evidenced the popularity of this hour.

Some clever sketches come over the air from KYA where Metro and Cosmo are regular features. The comedies which are Cosmo's vehicles and Harold Bechtel, who is Metro, completes the cast of two.

In the first week of the February school term KFRC will inaugurate "The American of the Air," a series of educational broadcasts coming from the New York studios of Columbia Broadcasting System.

Walter Bunker, Jr., is a recent addition to the KTRC announce-

**'BAMBINA' OPENS STRONG  
TO \$16,000 GROSS AT CURRAN**

SAN FRANCISCO, Jan. 23.—Old Jude Pluvius kicking over the rain barrel to generous proportions didn't do legit houses any good. The Curran with the world premiere of "Bambina" came out way ahead of the rest. The initial stanza of this Venetian operetta presented by Daniel C. Blum and John in the cast took \$16,000 and looks set to do as well this week provided the present nice weather holds out.

"Bad Babies" opened to only \$8,000 at the Capitol but will do much better now that publicity attached to the show following three arrests by the police has got around.

Eighth and final week of Charlotte Greenwood in "She Couldn't Say No" at Duffy's President did

**JENSEN HAS FLU**

SAN FRANCISCO, Jan. 23.—Karen Jensen was forced to temporarily retire from the "Odds and Ends" Revue at R-K-O Golden Gate as result of an attack of flu.

**WIRING THEATRE**

SAN FRANCISCO, Jan. 23.—Morris Klein is installing W. E. equipment in his Victory Theatre, San Jose.

**PREMIERE OF 'SOMBRAS'**

The world premiere of the first feature-length talking picture to be made in Hollywood in a foreign language, "Somboras de Gloria," starring Jose Bohr, a Sona-At production, will be held at the Criterion Theatre Saturday night at 11:15. All seats are reserved with a scale of \$1 to \$2. The picture has been made with an entire cast of Spanish-speaking players, and only the Spanish language is used throughout. Eddie Dowling is the star of the English language version, "Blaze O' Glory."

ing staff. Bunker, like most of the studio's announcers, writes his own talks.

Frederick Raymond Howard, violinist, has joined the staff of KYA and is heard daily on the Bridge Party Hour, 2 to 3 p. m.

To their half hour programs over KYA each Monday, Wednesday and Friday Tommy Munroe and Bob Allen, the 1640 Boys, have added the voice of George Bowers, a protégé of Ruth Wolf.

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\$5,000. "That Ferguson Family" is now in. First week of Kolb and Dill in "Give and Take" olek at \$2,000.

Columbia has the Columbia Opera Co. and the Geary is dark with nothing set to follow. "Oh, Susanna" opens February 3 at the Curran.

**Midnite Show  
Gets Best Of  
Bad Weather**

SAN FRANCISCO, Jan. 23.—Fox Theatre inaugurated its first midnight show Saturday night with good business results despite inclement weather.

Fanchon and Marco's "Hot Dominos Idea" augmented by other acts, Walt Roesser and the Fox orchestra and Joan Crawford in "Untamed" completed the show.

Present indications are that this Sunday "whoopie show" policy will be continued, especially since San Francisco is noted as a lively town on Saturday nights.

**MANDARIN CAFE REVUE  
ENTERTAINS 12:10 CLUB**

SAN FRANCISCO, Jan. 23.—At its regular meeting at Cafe Marquand Monday noon, members of the 12:10 Club, one of this city's liveliest civic organizations with many theatrical members, were entertained by a revue from the Mandarin Cafe, presented by Bill Muldoon and Paddy Dillon and m. c'd by Herb Meyerlink.

Among the entertainers were Leo Cashin, Peggy Reed, Irene Fredericks, the Mandarin Revue, Wilbur Stump, Leo Freeman, Shirley Marvin, Trixie Murray and Jerry Andrews, all from the Mandarin.

Henry Starr, N. B. C. vocalist, offered a group of numbers to such enthusiastic response that he was made an honorary member of the club.

The Big Three, vocal trio, composed of Ronald Johnson, House Klotz and Harry Morton, sang. The meeting was in charge of Arthur Young, Dr. Wm. Hogland is president, Walter Swanson, secretary, and Ray Stephens, treasurer of the 12:10 Club.

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JACK WOLFENDEN, Prop. FRANK RATCHFORD, Mgr.

**Getting Nabbed  
Nightly Affair  
With Them Now**

SAN FRANCISCO, Jan. 23.—Nightly raids by local John Laws' "Bad Babies" at the Capitol and subsequent arrest of cast members is no doubt responsible for the gag current among legit row: Boy Friend: "Shall I call for you at 10:30, babe?"

One of the Fem "Bad Babies": "You'd better make it 11:15 John; I haven't had my nightly arrest yet."

**DOROTHY WILLIAMS****Soloist With Golden Gate Park Band**

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NOW ON A CONCERT TOUR OF  
HAWAIIAN ISLANDS

**SCENERY BY MARTIN STUDIOS**

HOLLYWOOD, CALIFORNIA



# Vaudeville and Presentations

## ORPHEUM

SEATTLE  
(Reviewed January 19)

The stage bill at the R-K-O Orpheum this week shows about as wide a variety as anything sent us this season, and it can be truthfully be best described as from the sublime to the ridiculous.

The Pavlov-Oukrainsky ballet opens the show with a group of dances which for skilled performers of colorful costumes and back-ground and effective music haven't been equaled since this same group's visit here a year ago.

Edris Milar, premier danseuse with the Chicago Grand Opera Company for six years, heads the group of figurantes who charm in this offering, and her work is just as superlative as to quality as when we last saw her. She presents again her famous mechanical doll number and also offers a charming solo to Delibes' "Variante."

Lydia Arlova is another capable performer with this troupe who is seen in the solo number in a gypsy dance and also offers a solo interlude in the flower ballet which opens this act. Nine finely-trained girls work with the principals, along with Nelson Henderson, here in an act which is far above the class of ordinary vodvil offerings and one to be recommended.

Owen McGivney, proven artist, who is a familiar player to all vodvil fans, presents his sketch from Dickens, in which he plays even characters himself. A novelty is seen this year in that he exposes how these changes are effected, making it a highly interesting feature, even to those who have watched this finished artist work before.

The remainder of the bill can be classified, as for laugh purposes only, and include William and Joe Mandel, two athletes who offer just as much comedy as they do well-handled Riley and stand work. Dick Nash, a sort of human Eiffel tower, and Midge Fately, a little half-pint-size comedienne, who have a popular offering, with Nash's droll humor and rope twirling getting over nicely, and Miss Fately, very eye-pleasing as a foil.

"The Wager," closing off-piece, is a burlesque on McGivney's quick change act, and everyone on the bill except the opening act working in it. The Mandels grab a load of laughs with their hokum.

Tiny Burnett's R-K-Ollans and

Myrtle Strong at the organ combine forces this week in a well-received medley of songs from a coming picture.

The screen capus was William Boyd's "His First Command."

H. B. M.

## RKO THEATRE LOS ANGELES (Reviewed Jan. 16)

Pathe's feature flicker titled "His First Command" with William Boyd and five acts of excellent entertainment were the reasons for the satisfactory box-office this downtown vaude house had on the current week. The five acts of good entertainment were a decided improvement on last week's stage talent.

Florrie LeVerre with Edith Handman and a capable pianist substituting for Lou Handman's valuable position in the act, easily scored top applause honors. Florrie LeVerre is a sure-fire entertainer, dynamic in pep and with ability, personality and delivery outstanding. Smooth tempo and construction of the act is also particularly noticeable. Her characterizations are exact, and she sells her songs and dancing specialties for everything they're worth. Edith Handman shows stage education since her last appearance in coast vaude houses, delivering with pleasing style a bundle of songs that hit the bell. She'll be doing a single, in one, some day and will be better than good. Plenty of bows tagged this one, with the encores bowing in Lou Handman, a relation of the pair, visiting from the lots where he is sojourning lately. Lou's medley of past song compositions landed in cyclonic style.

Chamberlin and Himes landed okay with their familiar Dorey turn. They'll click on any bill and anywhere.

Six Brown Brothers in closing spot made the grade with a routine of saxophone nonsense and entertainment. Another good bet for entertainment.

Wm. Nunn and Company offering a condensed old-time melo in burlesque gesture, went over in double forte fashion. The fans trumped the few probable audience plants with a double-barreled burst of hissing and a goodly time was had by all.

LaSalle and Mack, a better than ordinary acrobatic turn, opened and had no trouble in registering. Sold their wares for full

value and reaped results accordingly. The forerunner of a completely satisfactory bill of talent which was devoid of opportunities for criticism.

Eddie Meredith.

## BOULEVARD LOS ANGELES (Reviewed Jan. 20)

Slim Martin, who holds the great record of a year at Long Beach, held the master of ceremonies berth for a long time at Pasadena, opened at the Boulevard this week. On his opening show, Slim received a round of applause that proved that he is a genuine favorite with the Los Angeles fans and it looks as though Slim is at the Boulevard for an indefinite stay. He has loads of personality and with his showmanship he is bound to be a big success.

Assisting on the bill were Barnum and Bailey, a couple of joke fustlers and singers; Toki and Yoki, and the Boulevard chorus in their usual nice routine coached by Flo Kelly.

The band offered a hot tune with Slim entertaining with a trombone solo in his individual style that drew him his share of applause.

The ensemble offered a snappy picture which was followed by Toki and Yoki, who added an oriental touch to the show.

Barnum and Bailey, who have been seen at practically all the night clubs around town, provided the comedy for the evening to close with their pleasing singing which never misses.

A picture was "They Had To See Paris" (Fox) with capacity business.

Woods.

## FIFTH AVE. SEATTLE (Reviewed Jan. 16)

Peabody's back and with it he brought the smile to Jim Clemmer's face, for the diminutive banjo twanger's boxoffice records have never been topped here. It's true, the long line of standees are smaller, but that can be laid to the door of the weather man, who has had the city under snow for the past few days.

They turned out for the opening day, plenty strong, and witnessed one of the best all round bills that Marco has ever sent up this way, topped off by a whale of an outdoor western that clicked.

This "Black and Gold" idea evidently hasn't lost any of the pep since playing Loew's State, although nothing could drag with Eddie out there in his first day back at work, putting everything he had into the show. The girls are good-looking, well-costumed and dance... a triple quality that has been lacking in some of the "idea" line-ups, at least when they hit here. They're gratifying to the extreme, looked "Sun-kisted" in the gorgeous setting, with lighting far superior to the average. This one will go over to a far-the-well in the east.

The Three Kemmys, assisted by Eva Ivey, put across as neat an exhibition of acrobatic adagio topped off by a balancing offering that clicked heavy.

Maxine Hamilton led the girls through their several dances in addition to warbling a number or so, but her big forte is her high kicks and spirited dances. In these she excels.

Lee Wilmont, eccentric dancer, also landed heavy with his stuff, his headlong looks grabbing over the laughs. The boy is nimble to a nicety.

Grazer, the last of the specialties, was forced to a short speech following his efforts. Doused in gold paint, the boy is a statue for the better part of the opening, coming to life for a neat toe offering.

Peabody's bit was the highlight, naturally, of the afternoon. He pranced on the stage to a nice opening reception and stepped into the first band number, "Happy Rhythm," with the saxes headed by Eddie and the trusty fiddle leading the group in some fine soloing. And then to his own specialty offering. He went the limit on "pops," including the following: "Painting the Clouds With Sunshine," "Am I Blue?" "Vagabond Lover," "Some of These Days," "Talking Picture of You," "Singing in the Rain," "Song of the Nile" and was forced into the aisles to appease some of the requests. They hollered for "St. Louis Blues" but Eddie talked them out of the old favorite and kept talking the gang from keeping him overtime, but they finally let up enough to let the show continue.

There is no doubt that Eddie Peabody hasn't lost one iota of his popularity, and he'll always be going strong when the word of them are back selling neckties. They crave him here, and he likes it. For a boxoffice attraction, Marco showed his shrewd showmanship when he dragged Eddie up to Seattle for these few weeks. He'll make dough here, or any place, for, after all, there's only one Eddie Peabody, a great little showman.

The screen attraction was "The Lone Star Ranger."

Jan.

## FOX-VEST COAST LONG BEACH (Reviewed Jan. 18)

Herb Kern opened the "Ivory" idea with a band number, "Strada Overture," from the pit. At the conclusion of the number, Betty Lou Webb introduced herself as mistress-of-ceremonies.

There is a snappy young lady, did well-exacted band bends before the ensemble who were presenting a Far East rhythmic dance. The dance of the evening was furnished by the Four Hi-Fi-Flayers. These four young men displayed some fine work in their dancified and functioned as a well-trained group. Each gave an individual dance that was different and each was well received.

Miss Webb next presented the greatest girls in a Canoe number representing the eighteenth century. Their dancing was nothing extra but Caria's toe dancing was the highlight of the act. Her rapid whirling while on her toes brought solid applause.

The mixed comedy team of Goetz and Duffy ended up much

better than they started. The couple opened up by interpreting an old man and woman about to be married. Most of their quick-change to collegiate costumes, singing and dancing brought much better results. Their harmony whistling at the finish of their act did considerable to strengthen it.

Betty Lou returned to offer two interpretations to the tune of "Could I? I Certainly Could." Her interpretation of a sober Englishman and of an inebriated Irishman was excellent and brought approval. Miss Webb has a pleasing personality and inasmuch as she was perfectly at ease on the stage she made a good m. of c.

The finale followed presenting 11 pianos arranged to form a pyramid. Their first number, "Rhapsody in Blue," gave each girl an opportunity to show her musical talent. The next number, "Turn On the Heat," was played with the girls standing and providing the breaks with hot steps. After playing a nice arrangement of "Nola," all came on to end the idea by singing and dancing to the theme song.

Picture was "Navy Blues" (M-G-M).

O. K. Hoffman.

## CASINO

SAN FRANCISCO  
(Reviewed Jan. 18)

The Sam Harris-staged show had for its setting a New York roof garden night club, a particular (Continued on Page 9)

## PAUL MALL

"HOT DOMINOES" Idea  
Senator Theatre, Sacramento  
Thanks to Fanchon and Marco

## SYLVIA DOREE

Featured in  
Fanchon and Marco's  
"JAZZ TEMPLE IDEA"  
EN TOUR

## MURIEL STRYKER

Featured in  
Fanchon and Marco's  
DESERT IDEA

## JOAN HARCASCADE

Featured in  
FANCHON AND MARCO'S  
"FAR EAST IDEA"

## TOOTS NOVELLO

Fanchon and Marco's  
"Overtures" Idea  
Direction Wm. Morris

## FANCHON AND MARCO

PRESENT

## KENNY CREEL

A FEATURE IN "TREES" IDEA AT  
LOEW'S STATE, LOS ANGELES, THIS WEEK

PHIL

SYLVIA

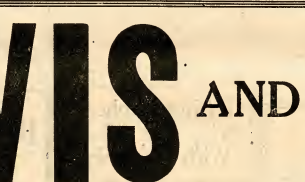
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**Presentations**

(Continued from Page 8)

Early attractive bit of work by Buck Theall. Overseeing the entire affair was Don Smith who, following it up with a highly adequate fashion.

After a routine by Nell, Harding's chorus, Jimmie Green put over rope-skipping tap number and then Duke Kluana and a fern partner offered a group of Hawaiian selections, the girl later returning for a hula and the Duke doing a solo.

Selections from "Madame Butterfly" as sung by Jacqueline Bruneau provided a pleasing bit of the show. Then Captain, stepping out of the line, sold a fast moving dance by big returns and then Don Smith high-toned a classy tune for nice results. The Nearing Sisters in an average dance and then Don and Jacqueline returned to do "I Love You Only."

Picture was Fox's "South Sea Rose" with Lenore Ulric, Joe Livingston and his Orchestra were in the pit.

**FOX SAN FRANCISCO**  
 (Reviewed Jan. 17)

W. A. Roesser and the Fox Concert Orchestra with their new offering "Singin' in the Rain" was the one bright spot in an otherwise dull stage show. Fanchon and Marco's "International Idea," full of color but little else. Built up the aid of a sound rather than a vocal chorus the number provided plenty in the way of class entertainment. A flash finale with a rainbow effect in the background and a group of girls at the trap drums brought the tune to a wow of a finish and netted a half dozen bows for Roesser and his gang.

The stage show opened in a Spanish setting with Federico Flores handling the vocals in adequate fashion. Then Billy Carr in a new type of Apache and okay. Mignon Laird, harpist, followed, doing nice work, and then she and Carr doubled for a rough dance.

Osaki Boys, juggling barrels, good for a novelty, the number being built up by line girls also in Japanese costume. Mark and Pam in a long group of comedy dances, netting them only fair returns. Finale had a lot of flash and was good.

On the screen was Fox's "Hot For Paris."

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**NAMES AND ACTS FOR PAR'S PARADE ARE MADE PUBLIC**

The first Paramount revue, following in the footsteps of those of Fox, M-G-M and Warner Brothers and made under the title of "Paramount on Parade," was revealed in detail this week. Contents during shooting time was kept secret. Elsie Janis prominent in not only being one of the stars but she also aided in putting the opus together and also is said to have written some of the songs.

Thirty-five stars and featured players are in the cast and also some freelance personalities for important bits.

Listed in alphabetical order the following stars and featured players appear at various times in "Paramount on Parade":

Richard Arlen, Jean Arthur, William Austin, George Beatty, Evelyn Brent, Mary Brian, Clevie Brook, Virginia Bruce, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Stuart Erwin, Jay Francis, Skeets Gallagher, Harry Green, Mitzie Green, James Hall, Neil Hamilton, Phillips Holmes, Helen Kane, Dennis King, Frederic March, David Newell, Jack Oakie, Warner Oland, Zema O'Neal, Eugene Pallette, Joan Peers, William Powell, Charles "Buddy" Rogers, Lillian Roth, Stanley Smith, Regis Toomey and Fay Wray.

The directors who contributed are: Dorothy Arzner, Otto Brower, Edmund Goulding, Elsie Janis, Edwin Knopf, Rowland V. Lee, Ernst Lubitch, Louis Mendes, Victor Sertizinger, Edward Sutherland and Frank Tuttle. Several of these directors, as for example Ernst Lubitch, directed several of the numbers.

Lubitch directed each of the three in which Maurice Chevalier is starred.

"Paramount on Parade" is made up of fifteen separate starring units, each in itself a complete short feature production either intimate or spectacular, musical or also comedy skit. Each of these, taken by itself, has been titled to make up, in fact, a collection of short pictures under one general heading.

The numbers are:

"The Rainbow Revels," "In a Paris Park" and "Origin of the Apache" by Maurice Chevalier; "The Gallows Rag," by Dennis King; "Show Girls on Parade," featuring Virginia Bruce and show girls; "Love Time," by Charles "Buddy" Rogers and Lillian Roth; "Foretold," featuring Jay Francis as Carmen and Harry Green as the torador; "The Pool Room," by Helen Kane; "Mitzie Herself," with Baby Mitzie Green; "In a Girls' Gym," with Jack Oakie and Zema O'Neal; "The Intimate Girl," by Ruth Chatterton singing; "Dance Mad," presenting Nancy Carroll and "Buddy" Rogers; "Osaki Boys," featuring Richard Arlen, Jean Arthur, Mary Brian, Virginia Bruce, Gary Cooper, James Hall, Phillips Holmes, David Newell, Joan Peers and Fay Wray.

"Murder Will Out," a travesty on detective mysteries, and "Impulses," starring George Bancroft, and others.

The picture is being prepared for early spring release.

**IRRA F. GAY AGENCY**

**TALKIES AT SEA**

All the passenger steamers on the Dollar Steamship Lines fleet to the Orient and around the world will be equipped with talking motion pictures starting with the installation on the round the world liner President Fillmore, departing from New York westward January 16, according to announcement by R. Stanley Dollar, president of Dollar Steamship Lines. Western Electric installed equipment on the President Fillmore. This marks the first invasion of the Pacific Ocean and seas westward as far as the Mediterranean with sound-on-film. Talking motion pictures known in Japan, China and the Philippines, but the arrival of the President Fillmore at Straits Settlements, Ceylon and other far eastern ports will give residents there the first opportunity to see talking movies. The President Fillmore arrives at Los Angeles Harbor Feb. 2 on her voyage round the world.

**BREAK FOR BARBARA**

Barbara Kent has been assigned the feminine lead opposite Robert Armstrong in Warner Brothers' "Dumbells in Ermine." Miss Kent got her break opposite Harold Lloyd in "Welcome Danger." Others in the cast include Charlotte McMillan, Arthur Hoyt, Claude Gillingwater, Julia Swayne Gordon, Beryl Mercer, Mary Foy and Marie Astaire. John Adoli is directing.

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## GET COPYRIGHT ON SMALLEST CONSOLE. IN SEATTLE HOUSE

SEATTLE, Jan. 23.—Ron and Don, the duo organ team now in their second year at the Public Seattle Theatre, have recently copyrighted the drawings on their "Baby Console." It is claimed that it is the smallest console in existence.

The minute instrument at no point measures over 36 inches, in height, breadth or depth, and, by an intricate system of wiring, the entire range of the four-manual organ is made available at its one keyboard. It is connected to the organ by a cable 185 feet long which contains over 5 miles of copper wire.

Change of tone color is made possible by 10 combination pistons in positions directly above the organ. An example of the scale of the "Baby Console" are the dimensions of the pedal keyboard for the feet. Where the ordinary pedal key rises some 9 inches off the floor, the "Baby" pedals are only 1 1/4 inches over all.

Ron and Don, who are doing "Baby Console" to the public at the Seattle Theatre the week of February 16, 1929.

## FOSTER AND KLEISER REMODEL BILLBOARDS

SEATTLE, Jan. 23.—One of the many improvements in the Foster and Kleiser expansion program for the new year is the complete remodeling of the boards in the northwest district. Included in this program is the rebuilding of over 300 panels in Seattle alone.

The new boards are six inches deeper than the old ones, and have three feet of lattice between and under each panel, giving each panel a "single panel" effect. According to the program, there will be no more than three panels on any one location.

## DOING LOBBY STUNT

SEATTLE, Jan. 23.—Ruth Layne and Dave Green, well known in and around Los Angeles and San Francisco, were recently signed by Charles Kortzen, head of the Public on the coast to do four weeks in each of the act in the lobby of the theatre, singing requests from the patrons, mostly the themes from the present and coming attractions. The gag is somewhat new here and is going over great.

## I'm Following You' Should Be Her Next

SEATTLE.—Betty Shilton, organist at the Fox Fifth Avenue Theatre for the past three years, played the prize one of the morning on her way into town to broadcast over KOMO.

It appears that Betty was speeding, got caught, and told the guy just "why." He proved to be one of the fans and turned her loose with a warning. Betty told him she'd play a number for him and she led off with singing "I'll Get By So Long as I Have You."

There the story should end, but he called up and asked for more plugs, so she let him have "The Prisoner's Song" with the death march from Saul interposed. The next evening he called again and told her that he had clocked her stepping on it that morning and she'd have to tone down some, else she'd really have to play the "Prisoner's Song." She came back with "I'm Sorry, Dear," and at the last broadcast the gang around town who are her budding friendship are wondering what Betty is going to use next.

## ORGAN DUO ON KJR

SEATTLE, Jan. 23.—Lorain Le Bel, the wife of Henri Le Bel, both organists of repute, are broadcasting daily over KJR. Le Bel is one of the most original organists in the business and the tie-up on the air with Lorain Le Bel is expected to bring forth some unusual arrangements. The latter has quite a rep at the console.

## WITHERS WITH F. N.

SEATTLE, Jan. 23.—W. T. (Tillie) Withers, has just joined the First National Theatre as a member of the sales organization. Tillie is well known in this territory and relieves Tommy Gibbons.

## JOINS WILBUR

Florence Holland has left for Honolulu to join the Wildcat Players as ingenue. The company has undergone a reorganization and the new star policy put into effect. Dick Wilbur intended to come to the coast shortly after the first of the year but postponed his trip because of the necessity of his presence with the company during the change-over in policy.

## LOOP JOINS I. F.

SEATTLE, Jan. 23.—Ed Loop, who is connected with the display advertising department of the Seattle P. I., has joined the "Inside Facts" as assistant to Jean Armand, district manager. Loop will cover the activities of the profession in Seattle.

## SUB-ZERO WEATHER HOLDS GROSSES TO VERY LOW LEVEL

SEATTLE, Jan. 23.—Still sub-zero weather up here, considerably hurting the standing line proposition. Even the heroic efforts of the press agents, who surpassed themselves in their attempts to entice the populace downtown, failed to bring the grosses up. Tough breaks all the way round on good offerings due to the weather boys.

With the weather man reporting a rise in the thermometer, the boys expected the long-bored entertainment dough to start rolling in. The Orpheum topped the week with an estimate of \$16,000 with Rudy Valle's "Vagabond Lover" and five acts of vaudeville.

Maude Chevalier's "Love Parade" (Paramount) was another disappointment at the Seattle where it took \$15,000. Had the weather been better, both of these would have done from \$5000 to \$6000 more easily.

Close riding in the treasury spot was "Hot for Paris" (Fox) at the Fox Theatre, which took \$11,000. Meyer's and his band in their sixth week helped considerably; Owen Sweeten takes the organization better, both of these would have done from \$5000 to \$6000 more easily.

The big surprise of the week was "Red Hot Rhythm" at the Fox Fifth Avenue, which cost the house about \$10,000. The F. and M. "Jazz Temple Idea" did its share to wards getting what came in. The house did \$8000 for the week. Eddie as m. c. followed and made the red on this back in his first four days.

Hamrick's Blue Mouse with Colleen Moore in "Footlight and Pools" (F. N.) did \$2000, while the last five days of "Shows of Shows" (W. B.) at the Music Box did \$1000 a day for a \$5000 total.

At the two night clubs "Tiny" Burdett and his orchestra at the Venetian Gardens did a new week night business with a sellout Friday and Saturday; while Vic Meyers' band is making plenty of dough, putting in the newly decorated Seattle nightclubs.

The Happy Players' \$1300 on "Boomerang"; nice business.

## NEW ACTS BOOKED

NEW YORK.—Among acts recently booked by RKO, are: Billy Mack and George Wright, in "Highlights of Harmony"; Beito Brothers and Rita, an acrobatic team; Lerner and Calvin, musical comedy and vaudeville steps; Moran and McLean, in a rustic oddity, "Slick and Slicker"; Don Galvin, "The Spanish Banjo Boy"; The Teller Sisters; the Alexander Troupe, gymnasts and pyramid builders; K. S. L. G. Gertrude Green; Colby and Murphy, theatrical artists; Milo; and the Monge Troupe, equilibrists.

## VANCOUVER

By A. K. MacMARTIN

Phenomenal business is being chalked up at the Dominion with George Arliss in "Diarrhi." The Warner Brothers' feature is now in its third week and still holding them out from the opening to closing shows. George Bancroft in "The Mighty" (Paramount) polled big returns at the R-K-O Orpheum. Four acts and an after-piece supported the screen feature with Willie and Joe Mandel holding down the top line honors. Average boxoffice takings were registered at the Strand with Reginald Denny in "One Hysterical Night" as the screen feature and F. and M. "Idea in Green" as the attraction.

"Gold Diggers of Broadway" (Warners) marked the mark at the Capitol. After a nine-day run this feature, which has shown big results in other cities, has failed to reach the goal expected. Playing second run to the Strand, "Her Private Life," featuring Billie Dove, was not strong enough on the repeat to pull anything better than a custom house business.

Going it alone in the legit field, the British Guild Players hit the capacity mark at every performance with "Interference." The production was high class in every respect and the natives, following the custom, turned out in force to welcome the "over one" product. The Vancouver was dark.

\*\*\*  
 The stage show has been pulled out of the Fantages here and second run talkies make up the present program. W. P. Dewees, who purchased the leasehold interest from Alexander Pantages at a reported figure of \$125,000 some time ago, has not yet made an announcement of the transfer to the public. It is rumored in local theatrical circles that Dewees intends to book the F. and M. "B" units and open with a big publicity campaign in the near future. He expects the Strand, where F. and M. Ideas have been shown in this city.

\*\*\*  
 The Grand Theatre, which has been playing Fanchon and Marco Ideas for the past two years, has cancelled and played its last stage show the week of January 23, show the week of January 23, "The Jazz Temple" Idea being the last stage in here.

Jackie Souders and his Band will be retained. The band will be increased to 25 members from the present 11 and will put on a musical program three times a day. To overcome the drop in draw when the Ideas went out, stronger pictures were featured. "Paris" is the feature on the talking screen the week of January 27, the first time in two years that this house has opened without a picture. The following week will have "Romance of the 20s Grand."

The Grand, which seats a little less than 2000, has cancelled its stage show because the extra overhead, amounting to about \$3000 a

## EDDIE PEABODY AT FIFTH AVE. SMASHES ALL HOUSE RECORDS

SEATTLE, Jan. 23.—Eddie Peabody, the banjo wizard, opened at the Fifth Avenue on Thursday, January 16, proceeding to smash all house records to a total of \$14,260 for four days. The dough came in as follows: \$3260 opening day, \$3200 Friday, \$4300 Saturday and \$4200 Sunday. The latter figure for Sunday tops anything Peabody has ever done in this theatre. The grosses are considered phenomenal and are of a sensational order, due to the element and sub-zero weather which effectively forbids any line for any length of time.

Despite this, Peabody lined "em Sunday night for over a block, besides packing the lobby. Any doubt as to his drawing power or popularity due to his absence from the Northwest has been easily dispelled. It is reported that Peabody's engagement was due to personal invitation and lunch on the part of Jim Cramer, manager of the Fifth Avenue Theatre. It is further reported, while Peabody's contract is but for four weeks, his engagement here will be indefinite according to the management made by Mrs. Eddie Peabody, his sole personal representative.

## MULVILLIH DIES

DENVER, Jan. 23.—John M. Mulvihill, president of Elitch Gardens and Broadway Theatres and prominent figure in local theatricals for many years, died last week of pneumonia.

## "IDEA" GIRLS BACK

Sunkist Beauties, who terminated their tour with "Up in the Air," Fanchon and Marco "Idea" when the act closed Jan. 14 at Waterbury, Conn., are back in Los Angeles for a brief rest before being offered a route with one of the "Ideas" now in rehearsal.

\*\*\*  
 week, has been eating up all the profits. The house belongs to a group controlled by W. P. Dewees and Ira Edison is house manager.

\*\*\*  
 The Rex Theatre, which is directly opposite the Pantages, on Kings St., East, has been closed temporarily. Dewees, who operates both houses, is experimenting to see what effect the Rex being dark will have on the attendance on the Pan house across the street. Talking pictures, second run, without a band or stage show of any kind, will be offered at the Rex houses when the Rex went dark. The house staff at the Rex are continuing to get payroll and the talkie equipment is being overhauled while the house is closed.

## Eddie Meets Old Friend Long Way Off

SEATTLE, Jan. 23.—The phrase "You never can tell" was brought home to Eddie Peabody a short while ago while playing Philadelphia. Some years ago, while Eddie was playing the Met in L. A., Jim Loughborough, one of the smartest exploitation men in the business, together with Mrs. Peabody formed with Eddie an "Eddie Peabody Club" throughout the high schools.

Memberships ran into the thousands with the ballot for vice-president going to Le Roy Green at Polytechnic High school. Le Roy walked back stage in Philadelphia and found Eddie reading his review on the show. Le Roy is now drama critic on the Evening Ledger.

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REVIEWS  
COMMENTCOMEDY IS BADLY  
LACKING ON AIR,  
DECLARES CREEDON

There is a crying need for comedy on radio programs, according to Richard Creedon, director of features for KJH.

But, according to Creedon, while there are available many comedians of all sorts, sizes and varieties, there is a serious shortage of comedians who can make the air audience laugh.

"An almost unnameable something is required," says Creedon, "an artistry of the voice that must sell the comedy without the aid of visible personality or facial expression; a sense of timing that is at present lacking in most radio comedians. With all this, though, the effect must be natural and unstrained."

"Where can such comedians be found?"

"While there is always a demand for gags, jokes, situations and general comedy material, the greater need is for artists to sell them to the listeners. We have found out the same thing on radio that showmen of the theatre discovered some time ago: that the tried and proven gag or joke, although draped with whiskers, will invariably get a laugh where a brand new untried gag will not, although it be, fills as flat as a chever for Beethoven at the Angels Temple."

"The good comedian can sell any kind of a joke. The poor one cannot even tickle a naked baby. Laughter is the most popular entertainment merchandise in the world, and we wish there were more laugh merchants."

## FILM LUNCH REARSHOOT

Locals unable to attend the annual luncheon of the National Board of Review of Motion Pictures in Washington may hear the proceedings as broadcast over the CBS, Saturday, January 25, through KJH.

## SIGN MURRAY GIRLS

Billy Reynolds, Irene Snow, Eva Hoffman and Patrice Lee, four girls graduates of the Bud Murray School for Stage, have just signed 16-month contracts with Metro-Goldwyn-Mayer to appear in the forthcoming "Good News" picture.

## TO DIRECT RUBIN

Norman Taurog has been assigned to direct Benny Rubin's first starring vehicle, "Sunny Days," for Tiffany. The picture was written by A. E. Younger and depicts college life. Rubin was under contract to M-G-M up to Jan. 13.

AT LIBERTY  
DICK BURNS

Fast drummer; fine outfit; Vibes! Dick Burns, the local listeners' new idol, is back with a new rep. roles. Outside Radio, Paramount, Dance or Road, All the answers to anyone. Great! Side Facts: 3045 Warner Brothers. Performed 3145. Los Angeles, Cal.

YOU'LL READ IT FIRST

IN

## INSIDE FACTS

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Pickups &  
Viewpoint

An aggrieved woman recently put in appearance at KECA and asked permission to go before the mikes and tell the world how badly her husband treated her.

We wish the Federal Radio Commission would bar the St. Louis Blues from the air. Even the "original arrangements."

Tuners of musical instruments around the radio stations has peculiar problems. Everything is supposed to be tuned to international pitch, but sympathizing this pitch has its difficulties. The celesta and glockenspiel have a fixed pitch almost impossible to alter. Pianos use the tempered scale and bells have two or three distinct tones on each tap.

"And," as one of the tuners said by comments, "the next ukulele player will play a quarter-tone off for half an hour and get a million offers of marriage by the next mail. Wotta wotta!"

Fan mail evoked by cookery talks over KFVB discloses a husband who stays home to do the cooking while his wife goes to business. Modern conditions exposed by the modern medium.

KJH invites its audience to leave seats tuned in to the station when retiring Monday night, promising that the wife goes to bed and awakes them in time to hear King George speak from London. Miss understanding as to the nature of this siren caused no little confusion, especially in apartment houses, many shadowy figures being noticed leaving doors rather hurriedly immediately after.

L. A. dwellers have just put in really live radio departments, publishing news and comments as well as programs. Station managers are naturally happy over it and give much of the credit for the new departure to the pioneering of Inside Facts. The Record credits it a considerable gain in circulation to its radio section.

Those who listened to the M-G-M hour Wednesday of last week and heard the excerpt from Lawrence Tibbett's "Rogue Song" sung by Pietro Gentile, heard the crack of the whip at the singer since supposedly flogged and naturally supposed it was another sound effect. It was not. Gentile had himself tied to a scaffold and actually lashed with a whip, not only, he says, to get an authentic sound effect, but to make him sing the song with the right dramatic feeling.

We discovered this week that many programs for the National Broadcasting Company originate in the L. A. studios of KFI and KECA. The local listeners' new idol, is back with a new rep. roles. Outside Radio, Paramount, Dance or Road, All the answers to anyone. Great! Side Facts: 3045 Warner Brothers. Performed 3145. Los Angeles, Cal.

SOUND TECHNICIANS  
OF R. STUDIOS  
CLASH OVER LOAN

By FRED YEATES

The friendly liaison existing between broadcasting stations and picture lots is threatened!

Sound-effect technicians employed by some of the local broadcast stations are up in arms over the alleged attempts of technicians on picture lots to steal their ideas.

The said technicians believe the continuance of their jobs depends not alone on resourcefulness and ingenuity in devising synthetic effects that reproduce better than the originals, but also, once successfully devised, in keeping them cloaked in mystery in order to preserve the benefits for themselves.

In a weak moment of friendliness the sound effects man of one of our leading broadcast stations consented to lend one of his freak noise-making gadgets to a picture studio. Having a sudden occasion to use it he appeared unexpectedly at the studio and found his pet all around it trying to determine what made it go.

"Bridge games are now off the board," he warned the picture technicians, and icicles are to be found on the knobs of all doors marked "Sound Effects."

Applauded for the boys around the Anthony stations.

An interesting Friday evening can be spent around KXN, when Bert Butterworth stages two one-hour programs of variety and circus. The public is admitted and something to eat is usually served. His colored entertainers are a show to watch in themselves, especially the tiny Snowball who keeps around the edge of a big base viol very much bigger than he and saws away with great industry.

We are quite sure we recognized a pair of voices on the Jambores from San Francisco last Monday night introduced as "Mr. Long and Mr. Short." If we are not mistaken this pair have been known as "Doby and Low" who started with a two-act in grind houses in the Northwest and forced to the front in that region very rapidly. They are comedy singers with a naive style of delivery.

Showing how people listen to the radio during the night hours, Charlie Wellman received 400 requests between 1:30 and 2:30 a. m. Tuesday morning last.

Before Herbert Brenon begins his first picture under his new contract with Radio Pictures, he will spend six weeks vacationing in England and the Continent, leaving New York Feb. 1.

## Advertise

in

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ReviewsVOICES FROM FILMLAND  
KJH, LOS ANGELES  
CBS National Release

January 20. Opened with Earl Burnett Dance Orchestra and vocal trio in song "California, Here We Are." Conductor, Lindsay Macfarlane, who introduced Ray Paige and Orchestra (Kenneth Niles) battling for Paige in the vocal response, which offered "Farwell Blues" in a novelty symphonic arrangement full of variety and interest.

The Baltimore trio sang "Chant of the Jubilee" very carefully, and the Burnett band followed with "Lonely Traveler," with vocalized refrain. Then Ray Paige's Don Lee Filmland Orchestra gave "Sailing on a Sunbeam," supported by the Filmland Male Chorus, in which the tenor carrying the melody was exceptionally good.

Scene shifted to M-G-M sound stage 12, where Jack Benny acted January 20. He announced he followed his announcement he would introduce the star of a new picture. After a few comedy lines Benny introduced Chas. King, who sang "Love Ain't Nothin' But the Blues," and sang it well.

Then Beate Love was introduced, and she sang "I've Got a Man of My Own," a good subject for the wives of the radio, but she is a MUCH better actress than singer.

The Burnett band and trio presented "Happy Days Are Here Again," followed by a novelty duo of two comedians, one with steel guitar and sax. Announcing Hal Roach studios for next week, program closed with the sig. song.

"THE RAINFALL"  
KNX, LOS ANGELES

George Fiffeld, Charles Stanton and Pierre Nellochino in a triangle story of life in the desert. Stanton married Miss Fiffeld out of a well-to-do family and took her to a ranch where poverty, heat and three years of drought have reduced them to desperation. Nellochino is a rich man in that country for his wealth. He makes love to the other man's wife and persuades her to leave, she consenting that it does not rain within 24 hours.

"The Rainfall" is a bad title for this tale of the drama, since it hangs on the uncertainty of rain, and it is a tip-off on the fact that it is a tip-off.

Miss Fiffeld and her two supporting players gave a remarkably clear enunciation of the lines but Nellochino was a most casual lover, his reading lacking in warmth and earnestness. He talked like a salesman closing a deal rather than a romantic heavy talking an unwilling woman out of her fidelity.

SPEECH OF KING GEORGE  
KFI, LOS ANGELES  
(NBC Release)

January 2. That this program held elements of showmanship is attested by the members who arose at 2:30 a. m. to hear it. In spite of the many technical difficulties and the shortwave roar, the voices came over clear enough to be recognized and understood, and this was the first opportunity for many to hear the "King's English."

An interesting sidelight is the invention of the technician of the NBC receiving station who used his body for half an hour as a connection between the broken ends of wire, without noticeably affecting the broadcast.

It will be interesting to observe the effect of His Majesty's "accent" on Hollywood.

ELAINE LOSES VIOLIN

Elaine Hardsten had her violin stolen out of her car last Monday night and in consequence was unable to play her usual midweek concert over KJH. Manager Dolbere of the station rushed down and filled in with baritone solo. It is asserted there is no truth in the rumor that the violin was stolen by a radio listener.

CHATTER  
NEWSHONEST CRITICISM  
IS BIGGEST HELP,  
SAY RADIO CHIEFS

"We want criticism, not applause," says Earle C. Anthony, operator of KFI and KECA, two powerful Los Angeles radio stations, and in so saying he echoes the desires of all Southern California broadcast executives.

"Newspaper criticism has decayed to the point where you get nothing but applause about even the worst stage plays, concerts or operas. Shows fall in spite of the most extravagant praise by newspapers, influenced by the advertising department," continues Anthony.

"The same thing applies to radio," he follows, newspaper accounts of our programs with a great deal of attention and interest, and nothing so delightful as to find a candid, freely expressed opinion, whether favorable or not. The radio business will rather result in strengthening the appeal of radio entertainment by pointing out weak spots that need building up."

"We solicit and welcome Inside Facts' candid and well-informed criticisms of our work. We have discovered that such criticisms stimulate interest in our stations and whether favorable or not, always have a beneficial effect."

Wm. G. Ebersole, manager of KJH, when asked for his views of radio programs were of value, said, "Very much so. We badly need them, but they must be competent, not well informed critics," and this sentiment was supported by Glenhall Taylor, manager of KTM, as well as Duke Hancock of KGFJ.

## REPERTORY ON AIR

The Los Angeles Civic Repertory Players have arranged to broadcast their work on the radio. The repertory school from KJH each Thursday evening, following without a break, but those of the New York City Repertory which come to the same stage during the Columbia chain Thursday afternoons.

## "FREE" OFFER SWAMPS

"Who says the public doesn't like to get something for nothing?"

An announcement recently made over the CBS, in connection with its new School of the Air, that a certain publishing house would send a free book to those who resulted in 20,000 requests being received overnight and the offer had to be withdrawn to save the publisher from bankruptcy.

## NITA AT METRO

Nita Mitchell, radio star from San Francisco, lately came to Los Angeles, in connection with the CBS, to make a few appearances at the M-G-M studios during the past few days.

## AN EGOTIST

is a person who cannot make his "I's" behave. I am no egotist but nevertheless insist that my services on a picture are a definite economy, whether they be utilized on plot construction, comedy relief or dialogue.

## JAMES MADISON

(An Author and a Showman)  
465 South Detroit St.  
Los Angeles 9  
(Phone OR 9408)







## PICTURE REVIEWS

### 'SALLY'

(Continued from Page 4)

does not work easily, thus detracting from the final effectiveness of his portrayal.

Joe E. Brown has his usual style of clowning to offer, and his work always is funny to a comical moment in a howl.

Ford Sterling over-mugged to a kill off the generous share of laughs which was his appointment.

J. Roy Barnes brought standard effectiveness to his role as the breezy, wine-cracking promoter.

Nora Lane's part was small, but this girl with a distinctive personality, distinctively pleasing, made it stand out brightly more than was written there. Miss Lane is set to be way up among the talking artists, given the proper breaks.

F. J. Ratchiff instilled a pompousness in his role as the cost of effectiveness. The over-doing drew several snickers which were not wanted.

Maudie Turner Gordon had both the poise and delivery necessary for the best development of the sociable woman assignment, and Pert Kelton did quite adequately with the part of "Rosie."

### 'SOUTH SEA ROSE'

(Continued from Page 4)

a general level of adequacy but no one distinguishing him or herself.

Mandle Ullric obtains laughs in the sure-fire chances of a wild girl brought into a conservative civilization, but her dramatic moments seem weak, and all-in-all she never makes more of her part than there is there before she started.

Charles Bickford has a tendency to be stagey, but apart from this is strong and one who commands attention. A toning down of "technique" and a dose of more naturalness, plus the very evident sincerity he brings to his work should make him among the best.

But he hasn't struck the proper chord yet.

While their roles do not permit them to steal the picture, Kenneth McKenna and Farrell Macdonald fulfill the demands of their parts more convincingly than do any other members of the cast. McKenna has a pleasing personality well suited to the assignment.

Daphne Pollard and Tom Patricola are in the main laugh sequence of the picture, and contribute the main antic therein.

They were directed with the accent on the slapstick angles of the situation, getting the guffaws but, of course, failing to make the sequence click from a naturalness standpoint.

Elizabeth Patterson is an excellent type as the straight-laced and disapproving sister, and Iket Chase is all necessary as a satterly maid servant.

### HERB KERN

Organist-Master of Ceremonies  
FOX WEST COAST  
Long Beach, Calif.

WM. (Billy) KNOX

SOLO ORGANIST

FOX Oakland Theatre

FRANK HIPSELEY

And His Personality Band  
Balcornades Ballroom  
San Francisco

Jay Brower  
Master-of-Ceremonies  
FOX EL CAPITAN  
San Francisco

## Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco Ideas route schedule, with the opening dates, at the several months, in parenthesis beside the name of the town:

**PASADENA (23)**  
Colorado Theatre  
"Sally" Idea

**Wells and Winthrop** Sir Cavendish  
Bob and the Boys  
**LOS ANGELES (25)**  
Globe Theatre  
"Sally" Idea

**SHAGIRO and "Mabel"** Yagons Birds  
Kee, Tooti and Topsy  
**SAN DIEGO (25)**  
Fox Theatre  
"Sally" Idea

**PHOENIX** Phoenix Ed Lavin  
June Worth  
"Sally" Idea

**LONG BEACH (24)**  
West Coast Theatre  
"Sally" Idea

**Bonero Family** Stella Royal  
Harry and Paul Bonero  
**HOLLYWOOD (25)**  
Beverly Theatre  
"Sally" Idea

**Betty Lou** Betty Lou  
Four High Haters  
Christie LeVander  
**FREEMO (25-25)**  
Wilson Theatre  
"Sally" Idea

**TOUO** Novella  
Harry Raper  
"Sally" Idea

**SAN JOSE (25-29)**  
California Theatre  
"Sally" Idea

**EDISON and George** Huff and Huff  
**SAN FRANCISCO (24)**  
Fox Theatre  
"Sally" Idea

**Ed and Morton** Ed and Morton  
Copley and Victor  
"Sally" Idea

**OAKLAND (24)**  
Fox Theatre  
"Sally" Idea

**FRANCISCO** Flores  
Oaks Boys  
Billy Calk  
"Sally" Idea

**SANMATEO (24)**  
Senator Theatre  
"Sally" Idea

**LES KLICKS** Duster  
Wish  
"Sally" Idea

**BALEEN, ORE. (25)**  
Elmhurst Theatre  
"Sally" Idea

**ARMAND and Peter** Joy Brothers  
Phyllis Shore and Helen Bush Hamilton  
**PORTLAND (25)**  
Broadway Theatre  
"Sally" Idea

**CONNESS** Conness  
Sonia  
"Sally" Idea

**FLYING and Roger** Flynn  
Florence Forman  
"Sally" Idea

**ST. LOUIS (24)**  
Fox Theatre  
"Sally" Idea

**ST. LOUIS (24)**  
Fox Theatre  
"Sally" Idea

**ST. LOUIS (24)**  
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"Sally" Idea

**ST. LOUIS (24)**  
Fox Theatre  
"Sally" Idea

**ST. LOUIS (24)**  
Fox Theatre  
"Sally" Idea

**MILWAUKEE (24)**  
Wisconsin Theatre  
"Sally" Idea

**DETROIT, MICH. (24)**  
Fox Theatre  
"Sally" Idea

**DETROIT, MICH. (24)**  
Fox Theatre  
"Sally" Idea

**DETROIT, MICH. (24)**  
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"Sally" Idea

**DETROIT, MICH. (24)**  
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Fox Theatre  
"Sally" Idea

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### VAL VALENTE

ROOF GARDEN  
San Francisco  
(Reviewed Jan. 8)

Since "way back when" the Roof Garden has been the high light of San Francisco night life, and although, during the past few years, new cafes have sprung up, the Roof always has held its popularity. And in Val Valente's band it has a firmly implanted backbone upon which it can base much of its business.

Valente's Band has rhythm, it has sock, it has sweet qualities, and the majority of attributes that go to make up a darn good musical organization. With Val's piano as its basis the band pounds out tunes that are an unanimous hit with the clientele. The excellent trumpeting of Jess Jones, the nice sax work and the comic songs and arranging of George Dolbier and Valente's ivory tickling are just a few of the band's features.

Personnel of the group is Valente, piano and director; Rocky Furnas, trombone; arranged; Russ Jones, trumpet; Johnny Welsh, trumpet; George Trager, violin, voice; George Dolbier, sax, arranger; Al Ciccone, sax, arranger; Harry Carlisle, sax, arranger; Bud Derring, bass; Ike Eymon, drums and Ham Richards, banjo.

Back.

David Burton, stage director, has been chosen to direct Metro-Goldwyn-Mayer's filmization of "The Circle." Somerset Maugham stage success. The play was adapted by Sylvia Thalhberg and Frank Butler. Included in the cast are Lewis Stone, Alison Skipworth, British character actor, Paul vanagh and Mary Forbes.

DOG STAR IN VAUDE  
Rin-Tin-Tin has been booked for a limited engagement on the RKO circuit, opening February 1 at the Palace, Cleveland, followed by appearances in several other mid-west houses.

MOVIE PAIR ON RKO  
NEW YORK — John Bowers and Marguerite de la Motte are back in RKO vaudeville with a new act, after a former appearance and an absence of several months.

JOINS IDEA  
Louise Manning joined the "Overtures Idea" at the Egyptian, Hollywood, last week.

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EL PATIO BALLROOM MARKET AT VAN NESS  
SAN FRANCISCO

## PETER PAUL LYONS

AND HIS CONCERT ORCHESTRA  
LOEW'S WARFIELD SAN FRANCISCO

### HAS FEM LEAD

Catherine Dale Owen, whose part in "The Rogue Song," has placed her up among 'em after a lukewarm picture debut in "His Glorious Night," has been assigned the feminine lead in M-G-M's "The Circle," which David Burton is directing. Others in the cast are Paul Cavanagh, Lewis Stone, Ernest Torrence, Tyrrell Davis, Alison Skipworth and Mary Forbes.

### DENNY TO SING

Reginald Denney has been signed by Cecil B. DeMille for the leading role in "Madame Satan," a M-G-M. Denney was formerly a musical-comedy baritone, and the DeMille picture will require use of his singing voice.

### STARRING COMEDIENNES

Marie Dressler and Polly Moran, comedy team who have scored in shorts, are to be co-starred in a feature comedy which Chuck Reisner will direct for M-G-M.

### BOYD AT PARAMOUNT

William Boyd has been signed by Paramount for a starring role in "The Benson Murder Case," which William Fox will feature in this S. Van Dine story, with Frank Tuttle directing.

### OPPOSITE KEN

Doris Hill is Ken Maynard's leading woman in his latest Universal picture, "The Man from Monterey," which has started. Others in the supporting cast are Frank Rice, Francis Ford, Gino Carado and Joyzele.

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INSIDE FACTS

On Sale

All News Stands Every Week

Gus Shy, in the Broadway "New Moon" company, will play the part of Bobby in the talkization of "Good News" which Edgar McGrover and Albert Kelly are to screen for Metro-Goldwyn-Mayer. Shy created the part in the original stage production. Mary Lawler is to be featured.

### GUS SHY SIGNED

Gus Shy, in the Broadway "New Moon" company, will play the part of Bobby in the talkization of "Good News" which Edgar McGrover and Albert Kelly are to screen for Metro-Goldwyn-Mayer. Shy created the part in the original stage production. Mary Lawler is to be featured.



# Legitimate Theatre Reviews

## 'CHAUVE-SOURIS' MASON THEATRE LOS ANGELES

(Reviewed Jan. 15)

Excellence, originality and quality are in this collection of tit-bits which Balfett has drawn from the Bay Theatre of Moscow.

Twenty numbers are listed on the program, none of them over four or five minutes in duration but each one a gem of humor or of musical interpretation, placed in a setting of exquisite artistry and performed by finished actors whose voices are of grand opera merit.

Balfett himself, the father of all masters-of-ceremony, officiated between each act, in appearance he must have stepped out of one of Hogarth's cartoons, overly short, considerably overstudied and with a puffy face that radiates good humor. He makes his announcements in broken English with a pronunciation studied for laugh effects—and he never fails of his laughs.

Amplified by an orchestra directed by M. Zlatin with an accuracy and musical efficiency expected only in opera, the musical part of the program was a genuine treat. Each number has a musical setting of its own. They might be termed miniature opera both grand and comic, each complete in its telling and despite the fact that all but one number were in a foreign language, principally Russian, the fact that the words were not understood did not detract from their thorough enjoyment of the offerings.

No encores were given, although several times it was thought that the enthusiasm would have to be responded to. Especially was this the case of the "Parade of the Soldiers" which has become a classic of pantomime; "The Night Idyll," a humorous scene in which a lover (Ermoloff) tried to serenade his sweetheart (Mme. Fenech) in competition with a coterie of amorous cats.

"The Minuet," after a tale by Guy De Maupassant, was a charming diversion. One of the high spots was the staging of "El Chuchito," a better known here as the "Volga Boat Song." It was done with a male chorus in the program and was one of the most artistic productions on the program.

"Les Amours De Jean-Pierre," a part of an operatic production, played in the same costumes, scenery and settings as it had been done hundreds of years ago at the Opera Comique in Paris, was a masterpiece of humorous conception both in acting and condition as well as in conception.

For a finale, a grotesque tohogog was arranged, in which the figures painted on the sleds but the actors contributing the arms and heads. The song they sang was "A Kiss for Mimi" and was the only number in English.

There was not a weak number on the bill and all the performers were artists of high merit although none stood out over the others. The timing and speed of the performance was calculated to keep everything on edge so that there was no dull moment.

The entire show was conceived and staged by Nikita Balfett with music arranged by Alexis Archangelsky. *Jack.*

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## 'MISSION PLAY' SAN ABEL SAN CARLOS (Reviewed Jan. 18)

Nineteen years of consecutive spring seasons has not dimmed the lustre of this epic of John Everett McGroarty. The dramatic story of the California Missions since the first founding of the San Diego Mission in 1769, through the glorious period of their flourishing in 1784 to be depicted by a festa at the Mission San Carlos de Carmel and finally an incident which occurred at the ruins of the Mission San Juan Capistrano in 1847, tells the tale of the heroic priests who did much in establishing and making important the resources of this state.

Scientific nothing more inspiring nor beautiful has ever been conceived for the theatre. The large stage, perhaps the largest in this vicinity, was taxed to its utmost with the grandeur of the exteriors of the mission sites. The scenes were produced with a keen eye to the reality and proportions of the original work with a strict fidelity to detail.

The text of the story has been produced by Charles E. Fennema. It is a literary gem as well as an historical treasure. Its three acts are connected by character and incident. The story is told under the influence of the mission. The effect of the Spanish as well as the English is interesting and delicately told and the fictional episodes are no doubt built upon incidents which may have occurred in fact.

In the second act the festa is depicted with all of the grandeur and beauty of the original. The Spanish dancers, the singing of Spanish songs and the musical work of the American orchestra, all well done. The choral work was well trained, while the soloists, Miss Anna and Miss Margaret and Eleanor Brown, were splendid.

The acting, however, is where the play is weakest. In the first act the dramatic intensity and its tendency to overplay the character of Fray Junipero Serra. His emotions seemed too exaggerated and his gestures too broad. However, in the second act he rose to fine heights of dramatic intensity and his reading was dignified and impressive and he carried the advanced age of the great priest with an understanding of the burden of his task.

One of the best bits of acting was contributed by Barry Gill as the designing commandante. He looked the dandy and played him with a certain swagger and was deserving of the highest praise. In the fiesta scene he also played a heroic and dignified quality. His cast should not be overlooked by those who are looking for musical comedy villains in the play.

Immale Campbell contributed an excellent bit of dramatic reading and acting in the last act, the cast seemed to lack experience. Their make-ups were generally poorly put on and looked just what they were, particularly the mustaches and beards. Then, too, the types were not in every instance well selected, but these did not detract particularly from the general excellence of the ensemble, which was exceedingly good.

The costuming was most accurate and commendable and the setting of the play was in most cases very well executed.

Among those in the cast were William Ellis, George W. Smith, E. A. Pyke, Francisco Cuellar, John Bergman, William Maginnetti, Edith Blackman, LeGrand Anderson, William Harrison, Jose Vuela, Leandra

Bustamente, Amos Silva, Miguel Urujo, Miss Gota, Nellie Kopp, Harry, Raymond Karmaz, Pas-a-dan, Loret Young, Eadie, Orsenia Kooeguer, Jose Valenzuela and Jane Kuppel. Jaunita Vigue did an excellent dance in the festa. Juan Zorrano, Carlos King, Loret Young, Lara, Olivia Carlotta and Salvador V. Chavez also contributed excellently to the fiesta entertainment. *Jack.*

## 'BAMBINIA' CURRAN THEATRE SAN FRANCISCO (Reviewed Jan. 8)

There's no getting around the fact that in "Bambina" taking its initial bow at the Curran. Producer Daniel C. Blum has a colorful operetta with a competent cast—a consummation that presages a profitable lifetime for the vehicle.

Throughout the entire show is discernible the excellent direction of Edward Royce whose ensembles, particularly, are outstanding. The book, written by Myrtle Bell Gallaher, tells a love story of a Venetian carnival season in 1815 and surrounding settings carrying out a consistent theme and a hearty applause at the opening night.

The cast is large—almost 60—and all by hard work and excellent trouping do remaining members of the company keep Marie V. Fennema, the star, in the lead. Camella, a dancer of Rome, Miss Wills is seen throughout a number of the scenes, and in various scenes, but her outstanding triumph comes with her rendition of the "Bambina" which nets her three encores.

With plenty of appeal, both artistic and popular, "Bambina" has found everything in her favor as a light comedienne. A rain number, "Pitter Pat," though a long song, was her best bit.

Early in the show where he had his best opportunities, Al St. John could not do better than to come from everybody else, but other entrants into story interest cut down the merit of the story received. Early in his comedy role, at all times running a high laugh average, a burlesqued sword duel between him and Ernest Wood was good for plenty of laughs. Wood, a Florida native, has a good sense of humor, particularly fine piccolo playing as a pastime, was excellent in his characterization.

The romantic lead, Laurel Nemeth and Wilbur Evans were very fine. Miss Nemeth's striking, pleasing voice and her adequate opportunity to provide something classy in the way of a character and a good deal of care of her assignment in great style. Evans displayed a nice quality, especially in the number "Lello Lello."

Russell Scott made an excellent character of the "Cavaliers" and Fred Watson as a Venetian merchant was okay. Peter Pope as the landlord gave a nice characterization and Windy Hall as father of Miss Welford and Miss Nemeth was convincing.

Victoria Alden, Lorraine Du Val, Margaret Oliver, Evelyn Denning, Dorothy Dix and the minor roles. Marjorie Moore followed a violin solo while too late to receive good applause.

Other members of the show including ensembles, color girls, ladies and gentlemen of the ensemble include Iris Adrian, Doris Clark, Gloria Forth, Edith Hager, Lilian Harrell, Marjorie Kay, Edna Livingston, Virginia McAdoo, Mildred Reid, Jacklyn Koth, Mildred Harris, Florence, Florine Dickinson, Vera French, Bernice Giff, Hope Harrell, Marjorie Hopley, Vern Harrell, Joy Hanniff, Theresa Krenner, Ernestine Mahoney, Nell O'Donnell, Rignold, Peter Pope, Margaret Relling, Pamela Smith, Dorothy Scudder, Carol Scott, Dorothy Webb, and Dorothy Warren. Felix Celica, Huncy Gilder, Dudley Hammond, Henry MacKworth, John Martin, Hal O'Connor, Art Rowland, Don Raymond, Ed Rockwell, Hal Roelofs, Fred Seeley, Richard Webb, David Langman and Murray Minhart.

The orchestra was under the direction of John F. Rick. Though hampered on premiere night by inadequate orchestration this later was remedied and all was well. The excellent scenery was by Conrad Tritschler.

## 'BROKEN DISHES' CURRAN THEATRE SAN FRANCISCO (Reviewed Jan. 19)

Martin Flavin's "Broken Dishes," which opened at the President on Sunday, is more than just a much-better-than-average small-town comedy; it is a cross section into the mental quirks of humanity that will hit home whether your watcher be bucolic or urban in type. Much of credit for this must go to the fine work of the Henry Duilly Players, with Earl Lee and Leona Powers drawing the heaviest roles and Howard Miller shining again in one of the juvenile comedy parts which he can acquit himself so well in.

The Bumped family consists mainly of Jenny, the mother, whom Dorrie Keiton makes a character to remember, and her two older daughters, played excellently by Lulu Mae Hubbard and Helen Kiefer. Just to complete the group, there is Elaine, the young daughter, and the poor, little henpecked father.

An almost mythical suitor of the mother's, who is paraded as everything that their father is not, has been held up as a model of male virtue to them so long by the mother that romance has been laid for the two older daughters and the father reduced to a door mat. The younger girl shows signs of rebellion, and here is where a jug of hard cider proves an effective aid to Cupid. In fact, it falls back on the father's axiom that thinking and liquor have caused all the world's revolutions and liquor most of the thinking.

Howard Miller snatches much of the role as the youngest daughter's suitor, and Edward Cassidy presents a good piece of acting as the town's cemetery custodian. Paul McGrath and Charles Dugan are both effective in the remaining roles.

This marks the final week of Howard Miller and Leona Powers' engagement here, with Guy Bates Post and Edna Korb and Cooper coming next week as guest stars. There is a report that this popular pair will not be back here as after the Post season closes. One cannot but hope this is incorrect. Show fans form a peculiar group, theatre patrons and audience so close that a show's appeal to them is the favorite play or players.

This team has more than set itself with Seattle audiences; in fact, it will be recalled that they had broken in stock attendance came last season after the removal of the Miller-Powers team and Eddie Waller—a statement which is made without any discredit to the players who followed them. It indicates that the stock fan wants WHO he wants. The present group, has a pair of proven leads and a light comedy player in Earl Lee, who has hit, and attend-

ance increases of late make one question the value of breaking this combination.

H. B. M.

## COLOR COMPANIES ARE GOING FULL BLAST AT PRESENT

The increasing popularity of color in films has brought about a keen rivalry for business among the three concerns now engaged in color photography for the studios. Each of the three are running to the limit of their capacity and each are better than the other in some respects, according to their adherents.

Technicolor at present, being the older, is having the better of the contest but is being closely pressed by Multicolor, whose new development, Rainbow film, enables them to photograph color with the same lighting arrangement as is used black and white; and Harris Color, the development of Kalem Color which has contributed to the cause a three-color process whereas the others have but a two-color method.

The one objection to the general use of color is the fact that its cost is being excessively high. Many producers, too, have been laying off of color with the idea that the public would tire of its monotony, but the new inventions and improvements are lessening objections to the undesirable features, but the new inventions and improvements are lessening objections to the undesirable features, but the new inventions and improvements are lessening objections to the undesirable features.

The general use of the color processes is at present handicapped both by the limitation of laboratory facilities and the fewness of the available cameras for the purpose.

The cameras that are here are kept as busy as is possible. The cost of the color film is about 44 cents a foot as compared with 11 cents for black and white. The cameramen get \$100 a day or \$400 by the week, all of which makes the cost mount up, but it is believed that these features will soon be brought down to a more reasonable figure when color as well as the cost of the standard equipment is all of the laboratories.

Allen Kearns has been signed for a role in Richard Dix's second Radio starring vehicle, "The Baron." Mel Brown is directing.

## IN KIX PICTURE

Allen Kearns has been signed for a role in Richard Dix's second Radio starring vehicle, "The Baron." Mel Brown is directing.

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